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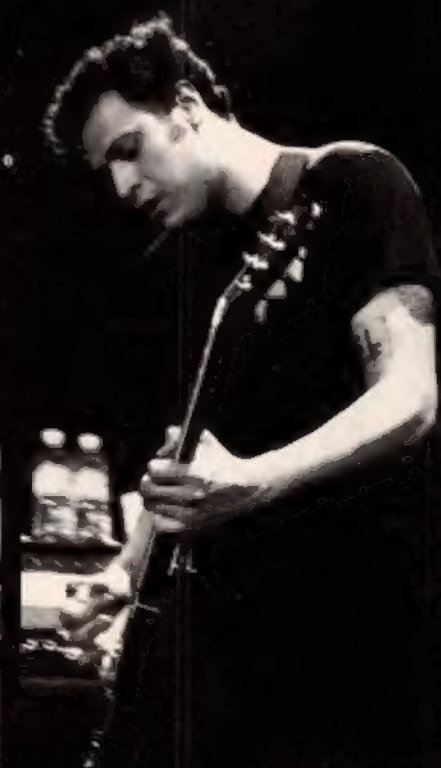
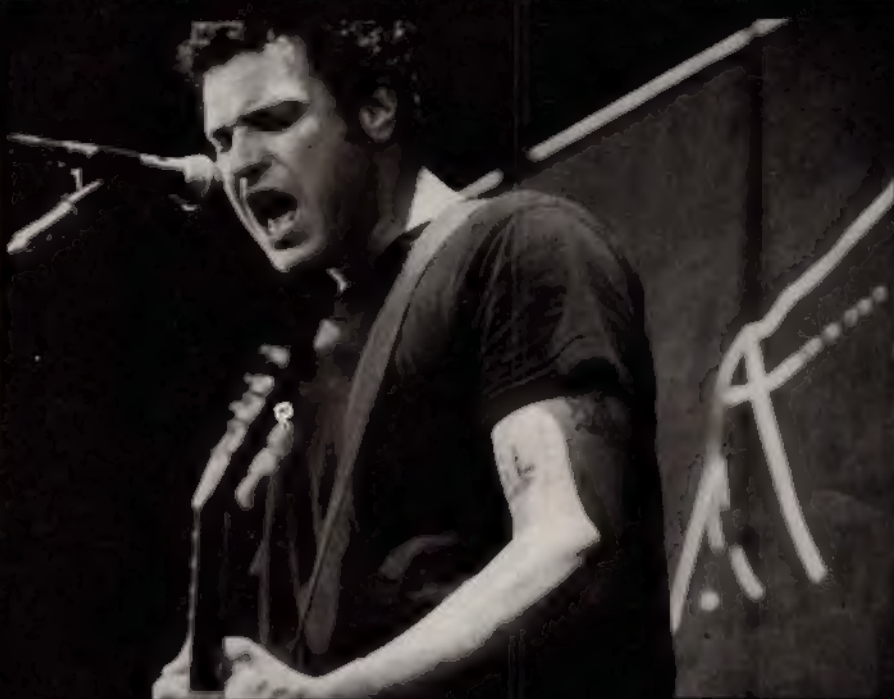


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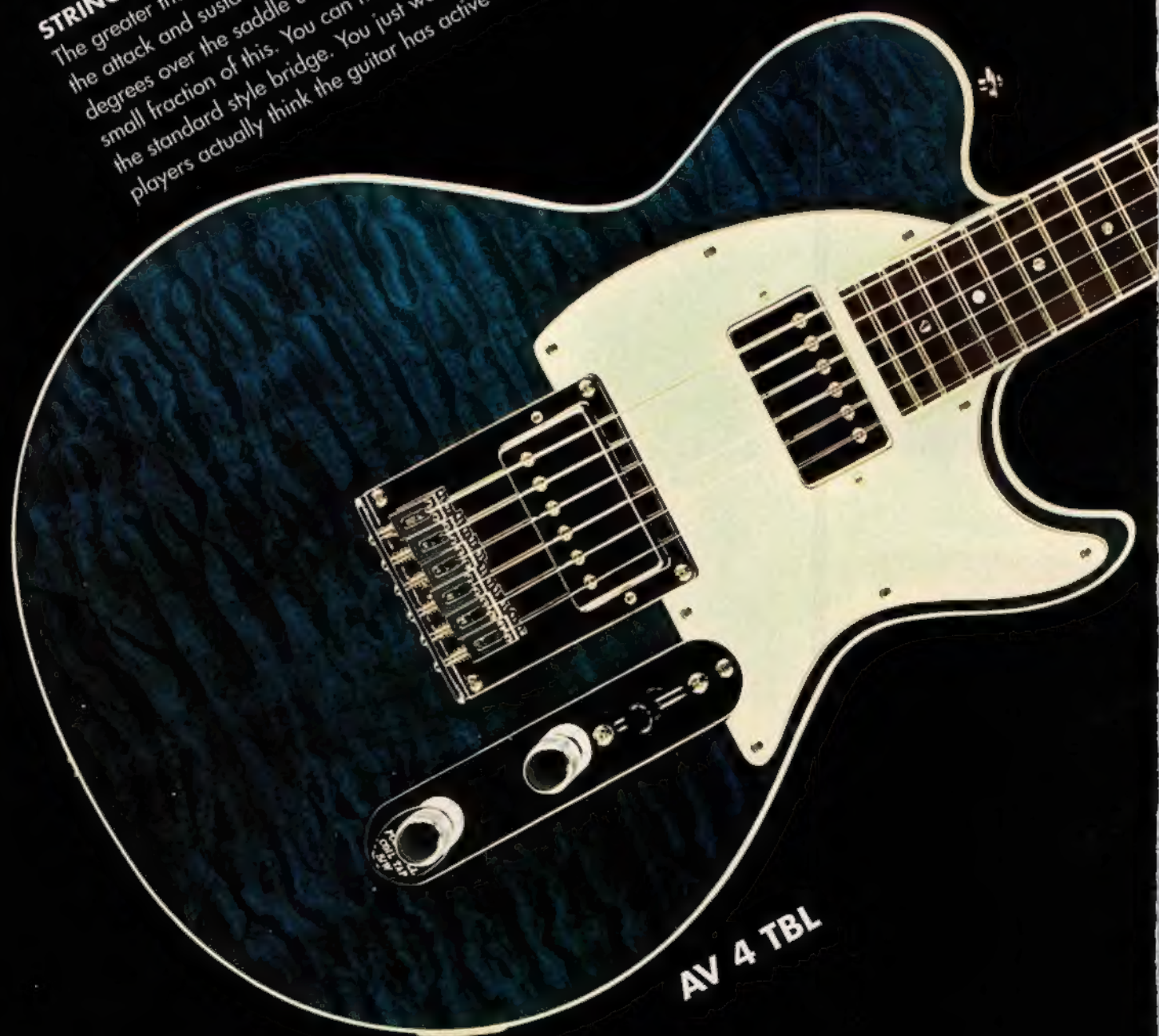
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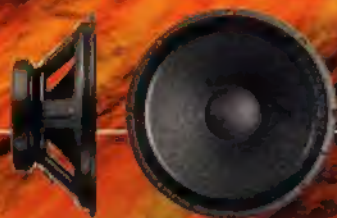


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# WHAT IS THE THE

**F**earsome performance from a friendly front panel in a stealthy phantom package. This is the

F-Factor. Descended directly from the heralded Dual Caliber and Studio amplifiers, today's F-Series are shocking tone monsters. In fact, the F-50 was recently honored with the second of only two Five Star Gold Awards ever given by *Guitarist* magazine\*.

Don't be deceived by the minimalist look of this tidy layout... underneath lurks all the tone you'll ever need. Diehard traditionalists have acclaimed the F-50 clean sound as perhaps our best ever, standing up against their most precious vintage gems. If you play guitar, the elastic bounce

and chiming bell-like top bring a liveliness to comping that must be experienced.

Channel Two is superbly balanced for the medium gain range where purring



Rock Steady Electronics. All Mesa amplifiers—from the most expensive to the least, use the identical top quality parts and hand-wired, all-tube construction.

blues gives way to rock 'n' roll rhythm and soft-clip solo sounds. This mode enables you to zero-in on the region that best fits

your playing style and the dynamics of your individual pick attack.

Footswitching to Contour infuses a double dose of steroids and pumps up the gain to fiery proportions producing one of the most hellacious crunch sounds around. This grinding wall of gain was inspired by our mighty Dual Rectifier® and creates a unique and luscious harmonic spread slightly different, but every bit as menacing as the Recto®.

**P**ower is served up in three delectable dishes that can satisfy any appetite with their distinctive and different flavors. All these tones are served fresh on a plate of custom Celestions.

\*See our web site for review.



## MESA/BOOGIE



# FACTOR?

The tangy bite of the F-30 with its patented 2xEL-84 Dyna-Watt Power™ delivers dynamic bursts far in excess of its modest rating and a spankin' attitude only these nine-pin power punks can deliver.

The rich and tasty F-50 with its tried and true 2x6L6 power duo tends to be the main course. This popular platter balances delicious "little amp" harmonics with "big amp" versatility to arrive at a perfect blend that blooms with tone.

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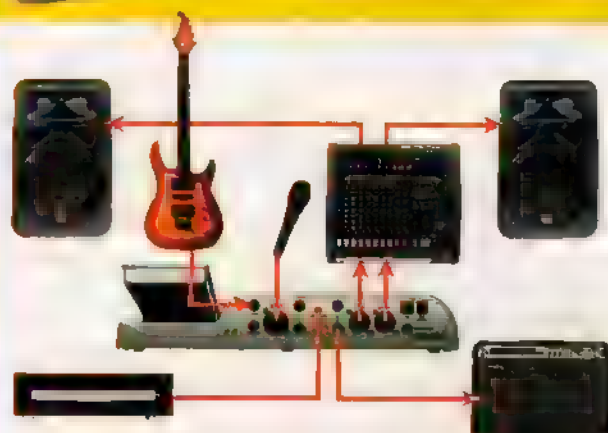
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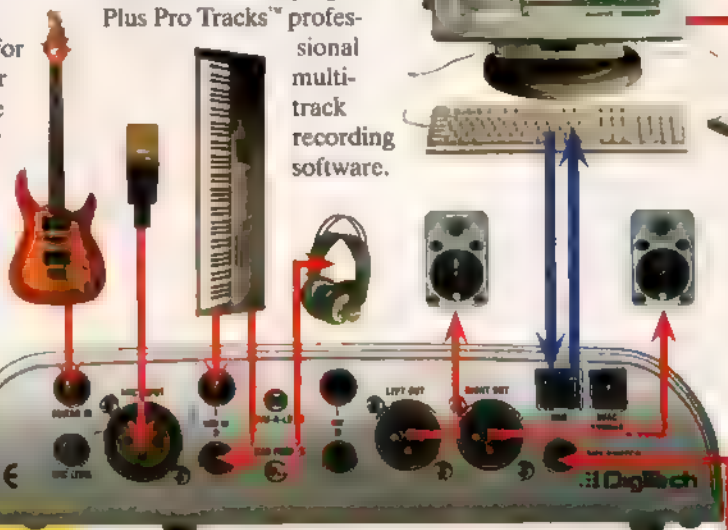
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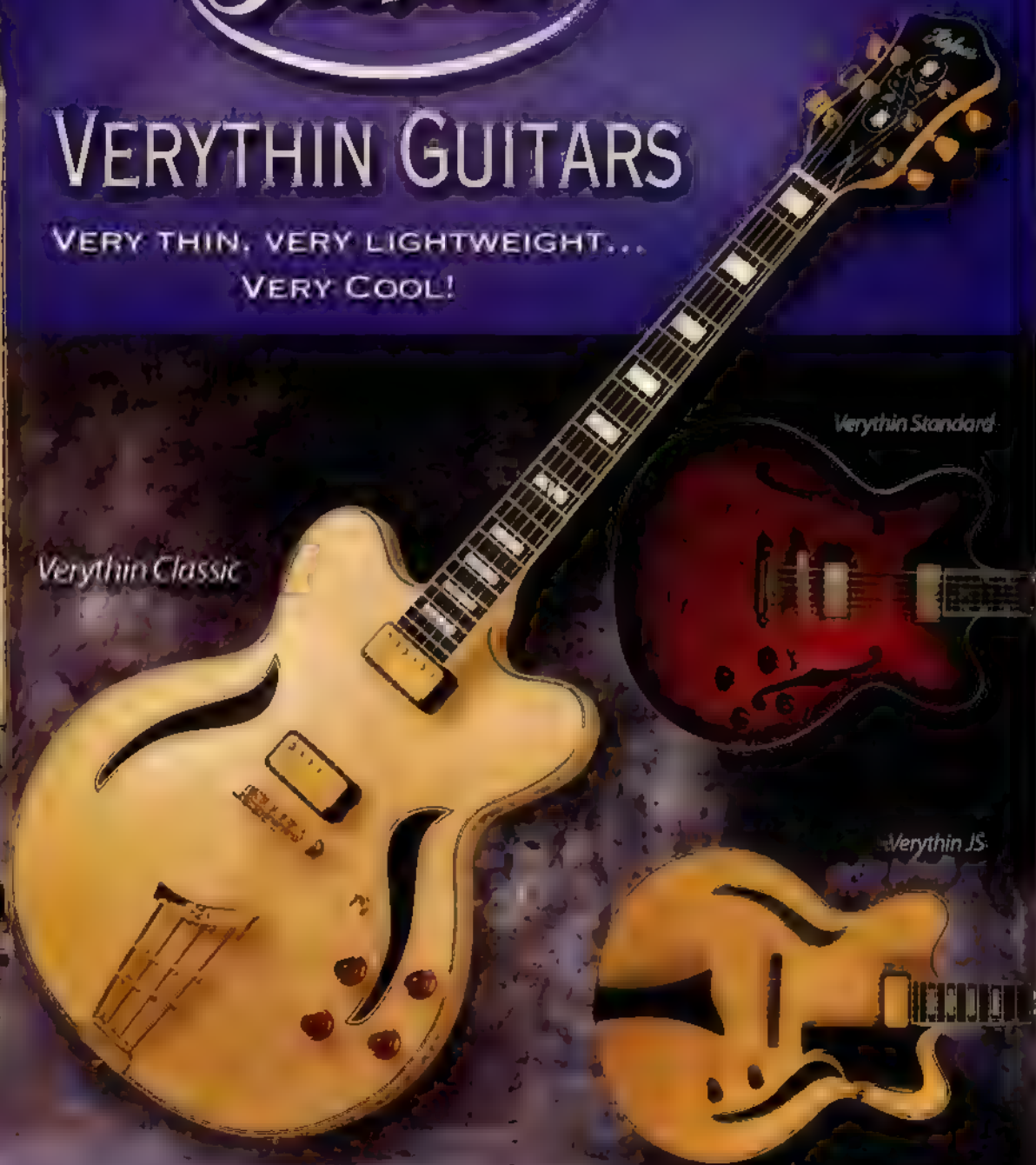






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# GUITAR WORLD

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## WE SALUTE YOU

I received a call a few days ago from a military veteran who threatened to cancel his *Guitar World* subscription over a negative comment made about President Bush in last month's profile on the goth metal band Cradle of Filth. The man was a huge fan of our magazine, but he took exception to what he felt was an anti-American sentiment, particularly one that was made public during "a time of war."

He was upset, but to his credit he was also calm and reasonable. We ended up having a productive conversation about freedom of speech, and he agreed to write a letter instead of boycotting the magazine.

This isn't the first time we've upset a reader, and hopefully it won't be the last. I say "hopefully" because I believe that provoking people and making them think is part of a musician's role in society. And I believe it is part

of our function, as well. It's a tradition that we are proud of, and it is alive in the very magazine you hold in your hands. In fact, this month's issue of *GW* has not one but two articles that are laced with controversy.

Executive Editor Christopher Scapellin provides an authoritative look at one of rock and roll's most radical and innovative bands, the Clash. Revered by politically active musicians like Audioslave's Tom Morello and U2's Bono, the Clash demonstrated in their scant eight years together that music could be brilliant and fun and effect social change. For fans of punk rock, the band is essential listening, and Mr. Scapellin explains why.

Also in this issue is an explosive investigative piece on the curious death of Jimi Hendrix. If you think you know everything about the Electric Gypsy, then you'll be in for quite

a shock. James Rotondi takes you on an amazing journey that spans more than four years and two continents in a quest to answer the question Who killed Hendrix?

Offended? Have an opinion? Want to shoot off your mouth in response? Don't cancel your subscription; drop us a letter, or an email, and join the fun.

\*\*\*\*\*

Speaking of James Rotondi, fans of *Guitar World* will be elated to learn that we will soon be launching *Guitar World's Bass Guitar*. Edited by the talented Mr. Rotondi, the magazine promises to do everything for bassists that *Guitar World* does for six-string slingers. So keep your eyes open for a June debut, featuring new Metallica bassist Robert Trujillo.

—BRAID TOLINSKI  
Editor-in-Chief

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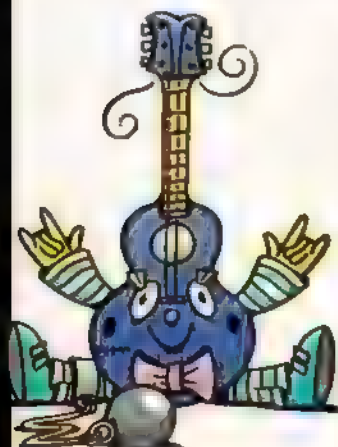
# SOUNDINGBOARD

Send letters to The Sounding Board, Guitar World, 1115 Broadway, New York, NY 10010, or email us at [Soundingboard@guitarworld.com](mailto:Soundingboard@guitarworld.com).

## CAGED HEAT

I am currently doing time in a women's correctional facility in Texas, and I just wanted to thank you, *Guitar World*, for keeping me sane in such an insane place.

—Renee Witkowski, Dayton, TX



## ENGLAND'S FINEST

Thanks to Vic Garbarini for an insightful look at the personalities of the Police [April 2003], one of the best rock trios ever. Sting, Stewart Copeland and Andy Summers proved you don't have to be dumb to be cool. I just wish these three intellectual musicians would realize that the whole is greater than the sum of its parts—a Police reunion would be awesome!

—Jim Lombardo, Seattle, WA

## APRIL SHOWERS

Your April issue was one of your best ever. I loved the AC/DC story. Angus and Malcolm's riffs formed some of my earliest guitar vocabulary when I first started playing over 16 years ago. I also really enjoyed the 100 Essential Guitar Albums feature. I was pleased to see so many of my favorites in there (Zappa, Hendrix, Velvet Underground), but even better was reading about the bands I'd never heard of. You've given me lots of leads on bands I now intend to fully check out. I'm sure you'll get the usual boneheads writing in and whining about how offended they are because you didn't pick all of their favorite albums. Well, as the late great Frank Zappa would have said, phooey on them.

—Chris Hart, via email

## ESSENTIAL READING

The 100 Essential Guitar Albums is a great service to guitar students, particularly younger ones, who may not be aware of the earlier groundbreaking material that has influenced current performers. I have to say that when I first read the title of the article, ZZ Top's *Ties Hombres* popped into my head immediately. While it did not appear in the top 100, it did appear no less than three times in the artists' lists of favorite

records, including the list of Malcolm Young, one of April's featured artists—not surprising, given ZZ Top's firm grounding in roots/blues and faithful commitment to the building blocks of rock and roll. Younger readers, treat yourselves to *Ties Hombres* and soak in some truly great sound that has stood anyone's test of time.

—B. Burch, Westerville, OH

## JOE COOL

A wholehearted thanks for the tribute to my all-time hero, Joe Strummer, in your April issue. He was an amazing guy who influenced countless people with music that has proven to be timeless.

Kory, via email

## UNDER THEIR SKIN

We are three recovering alcoholics/drug addicts from Texas. The time we used to spend injecting various chemicals into our bodies we now spend honing our guitar skills and reading *Guitar World*. Your story on the 100 Essential Guitar Albums nearly made us relapse. Where was Eric Johnson's *Ah Via Musicom* and My Bloody Valentine's *Loveless*? The Garage category was a cool idea, but where were Pavement's *Slanted and Enchanted* or any albums from the early Guided by Voices

catalog? As for the Jam Band category, how could there be no moe. or String Cheese Incident? The fact that we approved of your blues choices and the inclusion of Sleater-Kinney's brilliant *Dig Me Out* is the only reason the three of us are not huddled in a gutter fighting over a crack pipe right now.

—Mike D., John D., Lee H., Dallas, TX



## SINS OF OMISSION

Your 10 Essential Guitar Albums issue was great, but how could you forget...

Pearl Jam?—Jaum Lions, via email

Thrice?—Ryan Voelker, via email

Smashing Pumpkins' *Siamese Dream*?—diablos018, via email

Iggy and the Stooges—Raw Power?—DJAM1502, via email

Dream Theater?—Mike Yakasevich, via email

Queensrÿche's *Operation: mind-crime*?—Trans Usher, via email

The Tragically Hip's *Road Apples*?—Sean Cullen, via email

Pat Travers?—Brian, Salem, OR

Joe Bonamassa's *Colour and Shape*?—badlildogge, via email

King's X's *Gretchen Goes to Nebraska*?—Smatt1975, via email

The Ventures' *On Stage*?—Rob Kallio, Ashland, WI

Megadeth's *Rust in Peace*?—Tommy Gunn, via email

Helmet's *Meantime*?—pages 12, via email

Kiss' *Destroyer*?—Allen Troxel, Muscatine, IA

Al Di Meola's *Elegant Gypsy*?—John, Waterford, NJ

## WIN THIS!

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## THE GANG'S IN NEW YORK

**AEROSMITH, B.B. KING  
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To officially celebrate "the Year of the Blues," as Congress has named 2003, New York City's Radio City Music Hall recently played host to a blues supershow. The concert was produced and filmed by Martin Scorsese for use in a miniseries on the blues, which will air on PBS later this year.

Performers included Aerosmith's Joe Perry and Steven Tyler, B.B. King, Robert Cray, Buddy Guy, Bonnie Raitt, Warren Haynes and Jimmie Vaughan, among others.

Guitar World columnist Perry and his cohort Tyler performed Slim Harpo's "King Bee" and Peter Green's "Stop Messin' 'Round," and were photographed by Ross Halfin hanging out backstage with their heroes.



# READIN', WRITIN' & RIFFIN'

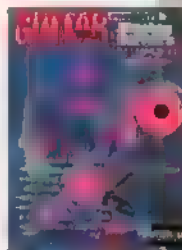
HIGHLY ANTICIPATED DIMEBAG DARRELL GUITAR BOOK HITS THE STORES.

Ladies and gentlemen, the book you've all been waiting for has finally arrived: *Guitar World* proudly announces the release of Dimebag Darrell's *Riffer Madness*, a 122-page dissection of the Pantera/New Found Power guitarist's groundbreaking style.

But this is no ordinary guitar instructional. Darrell, with the assistance of *Guitar World* contributor Nick Bowcott,

wrote each and every page of the book, as well as each of its 114 musical examples. Written in Dime's no-nonsense street slang, the book shows you how to pick, play rhythm and solo, using dozens of Pantera's greatest riffs as examples. Also included is a bonus CD featuring audio clips of each and every lick.

The book is currently available at music stores or through Warner Bros. Publications at [warnerbrospublications.com](http://warnerbrospublications.com).



## INQUIRER

from left: Peter Charell, Chris Brown, Aaron Montgomery and Simon Ormandy



## WITH SIMON ORMANDY OF TRAPT

BY RANDY HARWARD

**Who inspired you to play guitar?**

It was my brother because he was the one who put in the time and worked on it every day. I was a fan of the band Pantera. At a young age, I was into it and that was the push factor.

**What was the first song you learned to play?**

My first was "I'm a Rebel" by The Clash. It was easy.

**Describe your first gig.**

Our first was playing at a local venue. We were a four-piece band at the time. It was a great experience. We were playing for a local venue and it was a great experience. We were playing for a local venue and it was a great experience.

**How about your worst gig?**

We were playing with a band that was really bad. They were playing in a small venue and it was a really bad experience. They were playing in a small venue and it was a really bad experience.

**Full on about an embarrassing moment onstage.**

This happened to me recently. I was playing a show and I was really into it. I was playing a show and I was really into it. I was playing a show and I was really into it.

**What is your favorite piece of musical equipment?**

My favorite is my Fender Telecaster.

## GUILTY PLEASURES

A FEW OF HIS FAVORITE THINGS. BY VIC CABBARI

## RICHARD THOMPSON

THOMPSON'S LATEST ALBUM IS *THE OLD KIT BAG* (SPINART)



**SONG**  
*"Knowing Me, Knowing You"*  
Abba  
Arrival  
ATLANTIC, 1977  
"I can't stand their early Euro-pop stuff, like 'Fernando,' but their good stuff is really great. This song is so well arranged: the bass-playing is unbelievable, and the drums are great. It's really clever pop music with a few hooks here and there."



**BOOK**  
*Guns, Germs, and Steel: The Fates of Human Societies*  
by Jared Diamond  
W.W. Norton & Company, 1997  
"A fascinating look at how things like environment, food and disease were a major influence on technological development and why it flourished in some countries but not in others."



**MOVIE**  
*The Seven Samurai*  
Directed by Akira Kurosawa  
Home Vision  
"There are films so perfect, you can't imagine them being made. It's like they just miraculously appeared on celluloid. Kurosawa was drawing on John Ford's westerns but wound up creating his own masterpiece about seven samurai defending starving villagers from brigands."





## GIRLS GOT RHYTHM

There's no beating around the bush when it comes to all-girl AC/DC tribute band AC/DShe.

Next time you're on the highway to hell with the lovely members of AC/DShe, San Francisco's all-girl tribute to AC/DC, don't bother requesting "You Shook Me All Night Long." There may be other all-female bands out there saluting Angus and the boys—like Seattle's Hell's Belles and L.A.'s Whole Lotta Rosies—but only AC/DShe devote themselves entirely to the savage sounds of the Bon Scott era.

"So many people, when they think of AC/DC, think of *Back in Black*," says lead guitarist Gretchen Menn, a.k.a. "Agnes Young." "But Bon was a great lyricist. He

was awesome at being witty and tongue in cheek, and at the same time he could really speak to the rock and roll audience."

Formed in the late Nineties by vocalist Amy "Bonny Scott" Ward and bassist Nic "Riff" Williams, AC/DShe definitely do Bon justice with their lusty swagger, beer-drenched bonhomie and switchblade-sharp musical attack. It's easy to imagine the late singer leering with pleasure as his spiritual daughters wring every last drop of sweat out of "Dirty Deeds Done Dirt Cheap," "The Jack" or "Let There Be Rock" to name three of the most riot-inducing numbers in their repertoire.

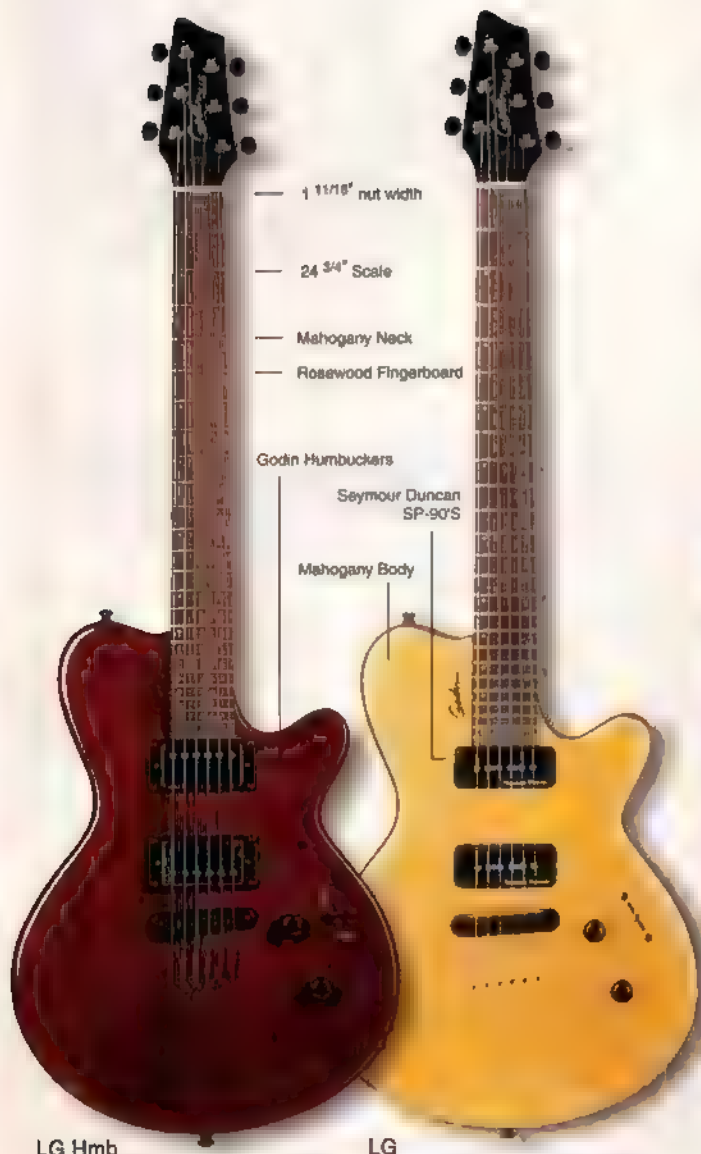
For Menn, who counts Eric Johnson, Steve Morse and Frank Zappa among her major influences, channeling the spirit of Angus has been a welcome challenge. "I was classically trained at school, and I'm a chronic woodshedder, so it's been really good to get out of my little practice room and learn how to be psychotic onstage. Pretty much everything Angus plays is just blues licks, but doing them and slamming your head around is actually harder than I thought it would be. If I ever met Angus, I'd probably have to ask him if his neck hurts as much as mine does after a gig."—Dan Epstein



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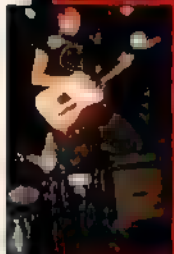
## INTRODUCING

The future of guitar...today!

by Gary Graff

### FICTION PLANE

When Everything Will Never Be the Same, the band's new album, crafted and produced by the band's lead guitarist, is a masterpiece of rock and roll.



When Everything Will Never Be the Same, the band's new album, crafted and produced by the band's lead guitarist, is a masterpiece of rock and roll.

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### MEMENTO

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When the band's new album, crafted and produced by the band's lead guitarist, is a masterpiece of rock and roll.

## WHERE YA BEEN?

# GEORGE THOROGOOD RETURNS WITH A NEW STUDIO ALBUM.

After parting ways with the CMC label a few years ago, George Thorogood decided he was through making records. Besides, with good-rocking hits like "Bad to the Bone" and "One Bourbon, One Scotch, One Beer" under his belt, the roots-loving singer/guitarist found he could make a fine living playing the club circuit.

"James Brown doesn't need to make any more records, does he?" asks Thorogood rhetorically. "Neither does John Fogerty or the Rolling Stones. They've all got a ton of great songs they can just go out and play.

"That's what I was pushing for. I figured, Fifteen albums—isn't that enough Thorogood? I only know two chords anyway"

Despite his decision, Thorogood recently yielded to temptation and herded his band, the Destroyers, back into the recording studio. The result of that indulgence is *Ride 'til I Die* (Eagle), George and Co.'s first new studio album in four years.

Thorogood's desire to record again was sparked when a radio interviewer played Eddie Shaw's "Greedy Man" for him. "I thought, Oh my God, now I'm fucked—I've got to do this song, so now I have to find another record label and make an album. Damn!"

*Ride 'til I Die* is peppered with covers, including the John Lee Hooker title track—which Thorogood performs acoustically—and "Don't Let the Boss Man Get You Down," whose writer, Elvin Bishop, joins Thorogood and his band on the track. But while Thorogood enjoyed mak-



ing the album, he says he's still not ready to give up the stage lights for the studio console.

"It took just about everything I had to pull this thing out. It's kind of like saying I just had a baby, so I don't know if I want to get pregnant again." —Gary Graff

## GUITAR SAM BY JIM EVAN



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## WATCH THIS!

DVDs

*I Am Trying to Break Your Heart* is the title of the new DVD documentary about the making of WILCO's 2002 album, *Yankee Hotel Foxtrot*. The DVD features previously unseen band interviews and 19 extra songs...Rolling Stones guitarist **RONNIE WOOD** has released the new DVD *Far East Man*. The 112-minute disc captures Wood live at London's

Shepherds Bush Empire in November 2001 performing songs from throughout his career...

**MANOWAR's** *Fire and Blood—Hell on Earth Part II*, *Blood*

*in Brazil* is a new two-disc, 275-minute DVD set that contains live footage from the band's recent tours of Europe and South America, as well as interviews, alternate versions of songs, backstage clips and more...*The Music Business: An Insider's Guide to Breaking In* features inside tips from executives, producers, managers and attorneys on becoming a successful musician, and also contains clips from Rob Zombie, Fred Durst, Sheryl Crow and others giving first-hand advice.

## READ THIS!

BOOKS

It's not good enough anymore to be just a guitar player. Today's skilled musician must wear many hats, and this month's book selections can aid you in learning how to do more than play guitar. **PRO SECRETS OF**

**HEAVY ROCK SINGING** (Sanctuary Publishing, \$18.95) is one of the first instructional singing books to examine rock singing exclusively. Maximize your vocal range, increase power and avoid burnout by using tips from superstar vocalists like Bruce Dickinson of Iron Maiden, Ripper Owens of Judas Priest and many others.

For those interested in recording and production, **THE DESKTOP STUDIO: A GUIDE TO COMPUTER-BASED AUDIO PRODUCTION** (Hal Leonard, \$34.95) will help you choose—and master—the equipment you'll need in your home digital recording system. Covering the wide range of available software,

the book includes all leading applications—Pro Tools, Cubase, ACID—and demystifies technological terms like “VST,” “TDM,” “MAS” and “FireWire.”

Written by *Guitar World* contributing writer Emile D. Menasché, this guide is simple, clear and essential.

Adam 12 (left)  
and M.33



## POWERMAN 5000 A NEW DAY

**During the Nineties, Powerman 5000 built an appreciative fan base with albums like *Mega!! Kung Fu Radio* (1997) and *Tonight the Stars Revolt!* (1999)—discs that blended campy sci-fi conceptualism, pummeling metal guitars and bleeping electronic textures. In the summer of 2001 the band was all set to release a follow-up album, *Anyone for Doomsday?* But at the eleventh hour, singer Spider One made a surprising decision to yank the album from release**

“I just didn’t feel we had progressed the way we should have,” he explains. “I knew that pulling the album was either the dumbest thing we could have done or the absolute most genius move.”

**DOOMSDAY AVERTED** The group’s latest, *Transform* (DreamWorks), is less gunnucky than PM5K records of yore. While Spider’s sense of humor hasn’t deserted him, he has dropped the spaceman persona. This disc finds him openly denouncing the blandness of current youth culture, which he believes has been co-opted by corporate marketing strategies

**THE SOUND** *Transform* is less Pro Tools loop-based and more live-in-the-studio than its predecessors. This gives guitarists Mike Tempesta (a.k.a., M.33) and Adam 12 more room than ever to bust out with some great solos and ultracatchy riffs. New bassist Siggy Sjursen and drummer Adrian Ost lay a solid foundation. And while there’s still plenty of metal guitar overkill, many of the songs possess a power pop/new wave/garage band hookiness not heard on previous Powerman releases. “This is the first time I brought in my own musical influences,” says Spider, “which is stuff like Blur, the Clash and the Jam.” —Alan di Perna

### axology

**GUITARS** (Tempesta) Schecter Ultra M, Gibson Les Paul Custom, (Adam 12) Fender Stratocaster **AMPS** (Tempesta) Marshall JCM 800 and ‘67 Super Trem “plexi”; (Adam 12) Line 6 Vetta **STRINGS** (Tempesta) DR, (Adam 12) Dean Markley **CURRENTLY LISTENING TO** (Tempesta) The Donnas—*Spend the Night*, AC/DC—*Highway to Hell*; (Adam 12) Biggie Smalls—*Ready to Die*; (Spider) Peggy Lee—*The Singles Collection* **ALL-TIME FAVORITE ALBUMS** (Tempesta) Black Sabbath—*Sabbath Bloody Sabbath*; (Adam 12) Wes Montgomery—*Plays the Blues*; (Spider) The Clash—*London Calling*

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## ON THE RECORD

## FAITH NO MORE

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LATER NO MORE



**KEY TRACKS** "Epic," "Falling to Pieces," "War Pigs"

**ENTER MADMEN** Terms like "rap-rock" and "nu-metal" didn't exist when Faith No More convened at Studio D in Sausalito, California, in late 1988 to make *The Real Thing*, the Bay Area group's creative masterstroke that helped make rap safe for the rock mainstream. The two genres had been paired before, such as when Aerosmith and Run-DMC collaborated on a remake of the former's "Walk This Way." But, with the pioneering sounds of bands such as Rage Against the Machine a few years away, there was still much that a chord-crunching, hard rock group could do to lay open the territory that multi-Platinum behemoths like Limp Bizkit, Kid Rock, Papa Roach and Linkin Park would later traverse.

"We really liked the Run-DMC thing that was going on at the time—'Rock Box' and all those big rap songs with heavy guitars," explains keyboardist Roddy Bottum. "It was fun to mix a good melody with a rap sort of thing in the context of the times. It felt fresh."

**A NEW WAVE** Faith No More had already established a name for themselves with two previous albums, but much change was afoot for *The Real Thing*. For one, the band had gained a new lead singer, Mike Patton, whose flexible vocals fit with Faith No More's sub-

versive creative spirit.

But Bottum says that equally important contributions were made to the album by guitarist Jim Martin. "To infuse this heavy metal guitar player from the East Bay, a very redneck part of California, into what we were doing was pretty absurd," Bottum recalls. "It just seemed like a freak-o experiment. But by the time [of *The Real Thing*], Jim was definitely in the band. It had reached this point where all of us were butting heads in a comfortable way, whereas before we were really getting to know each other."

#### "EPIC" RESULTS "Epic."

the roiling, group-written single from *The Real Thing*, not only gave Faith No More their entrée into the rock mainstream, it also sent forth a message that heavy rock and rap could indeed be fused together. "That song changed my life," says Papa Roach singer Jacoby Shaddix. "I was into rock and rap; I heard 'Epic' and thought, Wow, you can do 'em both."

*The Real Thing* eventually went to No. 11 on the *Billboard* charts and earned Faith No

More a Grammy nomination. The band members, however, suffered both hipster backlash and some internal ambivalence about their mass success. All the members, that is, except for Martin.

"I don't think there are any statistics or charts that keep track of artistic integrity," he notes. "That was obviously our biggest album... but that album also had the most integrity for me and for us as a band because we were just doing what we did. There was no effort to ship something big or match something that we already did. We pretty much had everything our way on *The Real Thing* because we were

willing to pay the price to get there."

Indeed, while Faith No More's next album, 1992's *Angel Dust*, notched a point higher on the chart, it's *The Real Thing* that stands as the band's best moment. "After that, things started to get too easy for us," notes Martin, who left the group in 1993, five years before it broke up. "It was cute to begin with, but I think it got stupid, and we never got to accomplish what we could have." —Gary Graff



## SEEING DOUBLE

### DUANE ALLMAN AND JIMI HENDRIX HONORED WITH CUSTOM SHOP REPLICA GUITARS.

Nearly 32 years after Duane Allman's death, Gibson's Custom Shop has created an exact replica of his favorite Les Paul, true to the very last ding. The Duane Allman Signature Model features two burstbucker pickups, an aged heritage Darkbuster finish and aged nickel hardware, and only 55 copies of it have been made.

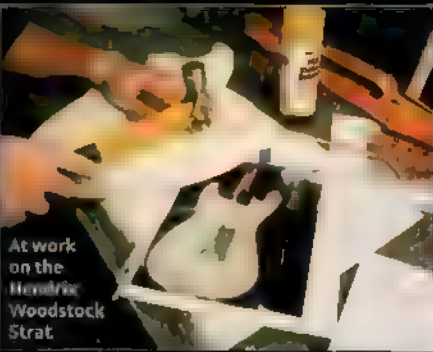
Allman moved through instruments with a remarkable infidelity, but in the last eight months of his life, he fell in love with the Les Paul upon which the replica is modeled. It is most likely a '59, though it's impossible to be sure due to several headstock repairs and at least two mediocre refinish jobs that were made on the ax. Allman received the guitar when he traded another Les Paul with singer/songwriter Christopher Cross; it was his number one guitar from then on,

and can be heard on *At Fillmore East*.

Following Allman's death, Allman Brothers road manager Twiggs Lyndon gave the instrument to Duane's daughter Galadrielle, who has teamed up with Gibson to make the replicas. To view the guitar, visit [gibsoncustom.com](http://gibsoncustom.com).

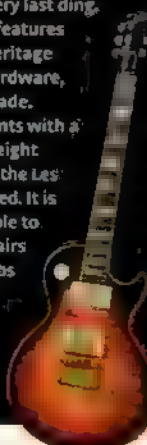
Jimi Hendrix's Woodstock Stratocaster was also recently reproduced, by Fender. The company weighed, measured, photographed and completely dissected the guitar to make an exact replica. The entire process was filmed by the Custom Shop and Seattle's Experience Music Project, which owns the guitar and is currently displaying it.

"We measured the output of the pickups, the neck shape, everything," says the Custom Shop's Mike Eldred. "In my 24 years in this busi-



ness, I have never experienced any guitar with that much vibe."

Only four copies were made of Hendrix's guitar, and only one has landed in the hands of a private owner, the lucky winner of a February 20 auction whose proceeds went to the EMP's Music Education Charity. Two of the other guitars are on display: one at EMP and one at the Fender Museum in Corona, California. The fourth guitar was presented to the Hendrix family. To see the guitar, visit [fender.com/misc/jimiclone](http://fender.com/misc/jimiclone).



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graduated as a third generation musician. His grandfather played trumpet in calypso and had another top 4 hit. After studying electronic drums in college, he continued the family tradition, combining computer programming and keyboards while the DJ's.



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## COLD

### DEFENSE

For their third album, *Year of the Spider* (Interscope), Cold hunkered down in the studio with producer Howard Benson—who manned P.O.D.'s *Satellite*—"Howard doesn't change a band—he brings out stuff you didn't know was there." Although Benson added extra touches to the songs—strings on "Wasted Years," keyboard on "The Day Seattle Died," backup singers on "Kill the Music Industry"—he didn't touch Cold's sound. After all, says guitarist Kelley Hayes, "We wanted to be able to recreate the album live."

**CRY ME A RIVERS** For the album's single, "Stupid Girl," Cold got an assist from one of their biggest fans: Weezer frontman

Rivers Cuomo. The music for the track sounded so much like "a heavy Weezer song," according to Balsamo, that the group took to calling the unfinished tune "The Weezer Song." "[Singer] Scooter [Ward] had some lyrics," says Balsamo, "but because the song is different from our usual material, he had a hard time finishing it. So as a joke we said, 'Send it to Rivers,' because we did a tour with Weezer and we knew he was a fan." Cuomo not only helped finish the song but also sang on it.

**KURT AND LAYNE** The group discovered a chilling coincidence while working on "The Day Seattle Died," which laments the

deaths of Kurt Cobain and Layne Staley. "I came up with a melody, everybody started playing and it happened to be on the anniversary of the day Kurt died," says Balsamo. "Then we heard that Layne probably died on the same day"—J.D. Considine

## WIN THIS!

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**analog GUITARS** (Hayes) ESP Kelly Hayes K 500 model; (Balsamo) Ibanez RG with DiMarzio pickups **AMPS** (Hayes) Randall Cyclone and Randall VMax heads into Randall RA412XL cabinet with Celestion Vintage 30s (bottom) and RA412XL cabinet with GL12T-75s (top); (Balsamo) Mesa/Boogie Triple Rectifier into

Rectifier cabs with Vintage 30s **STRINGS** (Hayes) Blue Steel, (Balsamo) Dean Markley **CURRENTLY LISTENING TO** (Hayes) Chevelle—*Wonder What's Next*, (Balsamo) Rush, U2 and AC/DC **ALL-TIME FAVORITE ALBUMS** (Hayes) Queensrÿche—*Operation: Mindcrime*, (Balsamo) AC/DC—*Back in Black*

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## FRANK ZAPPA HALLOWEEN

DTS Entertainment

Starting with his legendary 1967 residency at Manhattan's Garrick Theatre, Frank Zappa always had a special relationship with New York audiences. New Yorkers' "fuhgeddaboudit" assertiveness seemed to bring out the edge in his biting wit, not to mention some bizarre form of Zappa-esque affection. Zappa concerts in the city had an atmosphere unlike that at any other rock and roll show—Ph.D.s from the Juilliard School of Music rubbing shoulders with obnoxious drunk morons who'd turned out to see "the guy who took a shit onstage."

Thanks to the marvel of DTS 5.1 surround sound, the *Halloween* audio DVD plunks you down right smack in the middle of a typical New York Zappa audience during FZ's 1978 All Hallows' Eve shows at the Palladium, a lovely old theater that used to be on 14th Street. Halloween concerts had become a Big Apple institution in themselves by this point in Zappa's career. And not surprisingly, the set list is heavy on raunchy crowd pleasers like "Don't Eat the Yellow Snow," "Stink-Foot," "Dancin' Fool," "Dinah-Moe Humm," "Magic Fingers" and "Easy Meat."

By this juncture, Zappa had been playing some of these numbers live for quite a few years, and many of the performances have a



perfunctory, rushed quality. It's as if Frank can't wait to get to the guitar solo. Once he does, however, he never fails to astound. Even now, a full decade after his passing, the fluid inventiveness of Zappa's guitar improvisations remains a source of profound wonder. His solo on "Muffin Man" marshals maximum intensity in a concise timespan. And his expansive riffing on the aforementioned "Stink-Foot" demonstrates how, for all Zappa's technical mastery and harmonic sophistication, he always kept one foot resolutely stuck in the greasy blues—one of many factors that makes him utterly unique among guitar heroes.

But the disc's real six-string tour de force is its marathon, 17-minute rendition of the

celebrated Zappa instrumental "Black Napkins." Live versions of this composition have appeared on numerous prior releases. What makes this performance special is that it segues into another Zappa instrumental great, "The Deathless Horseie," and it features a guest shot by electric violin virtuoso L. Shankar. The interplay between "Shankie and Frankie" is exquisite. The violinist ventures into Third World microtonality, luring Zappa to follow him with pitch bends that wrench your soul right out of your ear holes. Zappa then takes off for whole-tone-scale heaven, bringing the jam to a fittingly majestic conclusion.

Moments like these make it worth revisiting these old concert tapes. Producer Dweezil Zappa and engineer Joe Chiccarelli's ambient, "you are there" mix brings a fresh angle. They compiled

the set from several different shows: October 27, 28 and Halloween night itself, expanding on a running order that Zappa himself had tentatively sketched out before his passing.

At times you wonder if it was really necessary to reproduce the yowlings of the jerk three rows back with quite so much lifelike 5.1 accuracy. But *Halloween* was definitely audience participation night for Zappa freaks. Various lucky punters got to come onstage and make happy fools of themselves, including one half of the legendary "Loeb and Leopold"—two fans from way back in the Sixties, one of whom delighted in lying down on the stage while Zappa spit Pepsi all over his prone body.

Ah, those were the days. —Alan di Perna

### JAM



#### Warren Haynes

*The Benefit Concert Volume 2*  
EVIL TEEN

Allman Brother/Gov't Mule axman Warren Haynes serves as master of ceremonies on this semi-star-studded, Southern-fried live set. Haynes waxes wistful with Edwin McCain on "Solitude" and spars with Gregg Allman on the craggy "Come and Go Blues." Then he yields the stage to his friends, including the Aquarium Rescue Unit, who offer a three-pack of lysergic jams, and Black Crowes veteran Audley Freed, who kicks up a fuss on "Statesboro Blues" with the Allmans and John Popper. Proceeds go to Habitat for Humanity. —David Sprague

### METAL

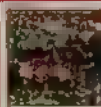


#### Fear Factory

*Hatefiles*  
ROADRUNNER

Although California metal industrialists Fear Factory have called it a day, the posthumously released *Hatefiles* keeps the band's name in the news. The album offers eight career-spanning alternative mixes, a live version of "Replica" and ultra-heavy rare tracks, most of which have been used for video games. The high point is "Terminate," the last song recorded by the band, a pounding, percussive juggernaut that reveals just how much the down-tuned, rhythmic guitar work of Dino Cazares has influenced the nu-metal of today. —Martin Popoff

### ROCK



#### Yeah Yeah Yeahs

*Fever to Tell*  
INTERSCOPE

This Brooklyn trio dropped a near-classic punk-damaged EP in 2001, just in time for New York City's rawk resurgence. With front-woman Karen O's feral growl and guitarist Nick Zinner's sonic maelstrom, the group created a next-big-thing frenzy that few bands survive. But instead of self-destructing, the Yeah Yeah Yeahs made an awe-inspiring major-label debut. *Fever to Tell* continues the band's primal assault of Sabbath licks, blues explosions and punk abandon, animating them with guitar loops, bitter-sweet melodies and arty arrangements. —Andy Gensler

### BLUES



#### Albert King

*Talkin' Blues*  
THIRTY EAP

Late lefty bluesman Albert King had hands like bear paws, powerful enough to bend his low-E string clean across the neck of his upside-down Flying V—hence his big tone and epic screaming notes on this 1978 live Chicago club set. Interview sound bites are scattered throughout, but the crucial conversation is between King and his guitar. He trumps a horn section on his signature "Born Under a Bad Sign" and shows where Stevie Ray Vaughan got his stabbing, repeating bent string cries as he pushes his beloved "Lucy" toward juke joint nirvana. —Ted Drozdowski

### ELECTRONIC



#### Spiritualized

*The Complete Works Volume 1*  
ARISTA

*The Complete Works* embraces this English electro-psychedelic outfit's singles, rarities and unreleased tracks from '90 through '93, highlighting founder/guitarist Jason Pierce's early, acid-carved visions on tunes like "Feel So Sad" and "Luminescence." The guitars diminish as the collection edges to its finish. But an updated "Feel So Sad," placed toward the disc's end, is a study in braying feedback and wobbly wah-wah that dresses its melancholy vocal melody and lyrics in low-key, six-string madness. —Ted Drozdowski



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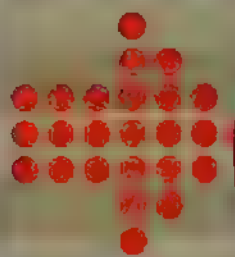
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# 60

# minutes

BY VIC GARBARINI

## SALIVA'S JOSEY SCOTT



Saliva may have received a lot of attention for vocalist Josey Scott's duet with Nickelback's Chad Kroeger on "Hero," the mega-hit from last year's *Spider-Man* soundtrack. But it's the band's highly addictive sophomore album, 2002's *Back into Your System*—which features the hit single "Always"—for which Saliva should really be recognized. The record is lubricated with what Scott calls a "bluesy, sexy, swaggering" sensibility, which the band absorbed growing up in Memphis, Tennessee.

Memphis is rich in musical history: it was the birthplace of modern blues (B.B. King, T-Bone Walker) and home to Stax Records and its r&b lineup; it was also where rock & roll was created, by men like Elvis Presley, Jerry Lee Lewis, Carl Perkins and Johnny Cash, in the legendary Sun Studios. Scott says all of those sounds were "part of my culture and heritage. I had aunts and uncles listening to that music while they fried catfish in the kitchen when I was seven years old. It was an indelible part of my life and education. In fact, Red West, who was Elvis' bodyguard for many years, is my acting coach, and his wife, Pat, is my agent!"

That music helped to shape the Saliva sound—as did the songs Scott chose for his 60 Minutes list.

### "COMFORTABLY NUMB" PINK FLOYD

*The Wall*

COLUMBIA, 1979

"I've always enjoyed the combination of Roger Waters' incisive

lyrics and David Gilmour's extraordinary musicianship. For a lyricist, this album is like Songwriting 101—it's solid, basic instruction. And Gilmour's guitar solo is mind-boggling—it gives me goose bumps every time I hear it. It's just one of those hair-raising musical events that, fortunately, was caught on tape. It isn't technically flashy, but the feeling behind each phrase and the placement of the notes comes straight from the heart."

## "BACK IN BLACK"

**AC/DC**

*Back in Black*

EPIC, 1980

"When I was a kid, my dad was a country/gospel sort of artist. I saw him play in every church and watering hole across the South, sometimes in front of a mass audience. He was like God to me. Then I heard my first rock record, which was *Back in Black*. It had a sense of otherworldliness, and it also had a sexy swagger, that 'I don't give a fuck' vibe. I definitely fed into all that. Later on I figured out that it was all about the song's combination of a phat beat with that sexy guitar riff on top of it. In this day and age we've seen every kind of music blended with some other type of music. And I think AC/DC did the same thing with 'Back in Black' by mixing that early hip-hop kind of beat with straightforward rock and roll."

## "I DON'T KNOW"

**OZZY OSBOURNE**

*Blizzard of Ozz*

EPIC, 1983

"For me, Ozzy with Randy Rhoads is the embodiment of heavy metal. 'I Don't Know' is one of the sexiest songs ever. Like the Pink Floyd song, it has technical proficiency and that melodic, emotional thing that finds its way into your heart. Listening to Ozzy as a kid taught me how to sing. The way he pronounced his vowels and overpronounced his words was the big revelation. That's a really crucial lesson for any vocalist to learn."

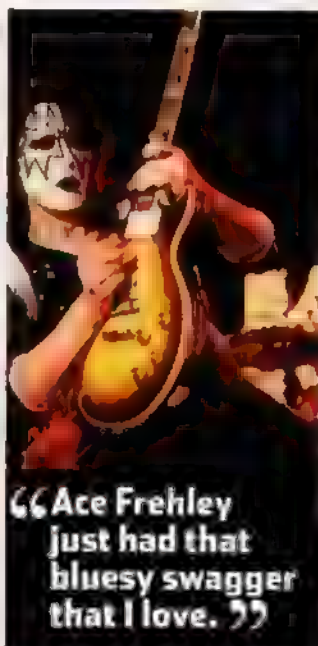
## "WE ARE THE CHAMPIONS"

**QUEEN**

*News of the World*

HOLLYWOOD, 1977

"Brian May is a one-man guitar orchestra. He literally sounds like a full symphony when he plays. But that's just half the reason why I love this song. The other reason is Freddie Mercury, who—along with Peter Gabriel and Ozzy—is one of my favorite singers. Listening to Freddie taught me how to layer vocals, and that it's okay to have 13 voices stacked behind you in different harmonies to get that soaring chorus effect. It's what I call 'getting to the money'—the payoff. In all of their songs, Queen got to the payoff pretty fast."



"Ace Frehley just had that bluesy swagger that I love."

## "NEW FAVORITE"

**ALLISON KRAUSS**

*New Favorite*

ROUNDER, 2002

"I'm a huge fan of hers. She sings with the power and beauty of an angel, and she does it without breaking a sweat. Allison's music has a bluegrass flavor, but she puts her own updated spin on it. Her music's not glossy or corporate country, it's the alternative version of what I call 'sad mountain music.' She's one of those people who's so bad-ass I think she's an alien from another planet."

## "WHEN THE LEVY BREAKS"

**LED ZEPPELIN**

*Led Zeppelin IV*

SWAN SONG, 1971

"Again, one of the sexiest songs ever written. In my opinion, John Bonham played the first hip-hop beat ever on this song. The way that it moves along at a slow, solid, swaggering pace taught me that a song doesn't have to be fast to move you. As long as you incorporate a beat people can bob their heads to, you can hook the listener."

## "SYNCHRONICITY II"

**THE POLICE**

*Synchronicity*

A&M, 1983

"Andy Summers, Sting and Stewart Copeland had an unbelievable sense of dynamics. This song is so heavy and bad-ass you just know they're showing off. It's probably the heaviest Police song, yet Andy Summers plays very minimally, which is what I love about it. He always seemed to know exactly the right handful of notes to play to accentuate the song. They all knew how to find that niche of tastefulness."

## "SHOOTING STAR"

**BAD COMPANY**

*Straight Shooter*

SWAN SONG, 1975

"They're English, but Bad Company had that Seventies southern blues-rock sound. This song's lyrics deal with what I always imagined rock stardom was all about. Then the guy in the song is found dead in his bed, with whisky and sleeping pills by his head. The fact that it's sung so matter-of-factly makes it more haunting and sad."

## "COCHISE"

**AUDIOSLAVE**

*Audioslave*

EPIC/INTERSCOPE, 2002

"Tom Morello is one unbelievable, too-good-for-his-own-good guitar genius. He experiments with all kinds of different sounds, but he doesn't slice and dice and then patch it together with Pro Tools; he's pulling this stuff off by himself, in real time."

The whole album's great, but 'Cochise' is the embodiment of in-your-face rock and roll with a sexy blues kick. And that stuff never goes out of style."

## "PURPLE RAIN"

**PRINCE**

*Purple Rain*

WARNER BROS., 1984

"Prince is a true pioneer. He melded r&b with rock and roll, threw in a little Hendrix and a bit of Michael Jackson weirdness for good measure—and then just ran with it. I also admire that he's a perfectionist, especially in the studio. Every time I do karaoke, I sing 'Purple Rain.' He's another one of those guys I'm convinced is really an alien from another planet."

## "ROCK AND ROLL ALL NITE"

**KISS**

*Dressed to Kill*

CASABLANCA, 1975


"When I was about five years old, my family went to dinner at the home of our church's assistant pastor. His 'black sheep' son had crates of albums in his room, and he let me pore through them. I remember seeing albums by Boston, Ted Nugent, stuff like that, when I suddenly came across *Destroyer*. Seeing Kiss on the cover, I knew that's what I wanted to be when I grew up. I think that, back in his heyday, Ace Frehley was one of our greatest guitar players. He just had that bluesy swagger that I love."

## "BACK IN THE SADDLE"

**AEROSMITH**

*Rocks*

COLUMBIA, 1976

"Steven Tyler teaches you how to scream without killing yourself. And he does it better now than he did in the Seventies. This song has a huge sonic landscape, with Joe Perry playing that rumbling riff on a six- or eight-string bass. It shows that you can have several different movements going on in a song and still have everything work together." 



Nick Woodley  
and Tyson McKee



# DORK SIDE OF THE TUNES

WRITING HIT SONGS IS SERIOUS BUSINESS FOR THE **ALL-AMERICAN REJECTS**, A GROUP OF TABLATURE-LOVING, SELF-CONFESSED "MUSIC THEORY DORKS" WHO BELIEVE IN THE POWER OF POP.

STORY BY J.D. CONSIDINE PHOTOGRAPH BY RUDY ARCHULETA

When Nick Wheeler and Tyson Ritter drove from their hometown of Stillwater, Oklahoma, to New York City to record the All-American Rejects' self-titled debut, they made sure to load everything they'd need into their battered and road-weary van. They packed their demos, Wheeler's guitars—"mostly knock-off Mexican Teles," he says—his new Korg Triton keyboard work station and Ritter's bass.

And, of course, Wheeler's book of tablature. "It being our first recording experience, we tried to be as prepared as possible," the multi-instrumentalist explains. "Here we'd been writing and demoing these songs for a year and a half, and now we've got to repeat the same process in six weeks."

For most bands, that wouldn't be a problem, because they would have been playing their songs at gigs or in rehearsal for months. But when the Rejects cut their album, they weren't really a band yet. "We were just a songwriting duo," explains Wheeler.

"Two kids playing with toys," agrees Ritter. "And me being the music theory dork that I am, I actually had all the guitar parts written out," says Wheeler, laughing. "I'd done so much layering, and some of these guitar parts were a year and a half old—how was I going to recreate 'em when I had no idea what the hell I was doing? So I actually went back through the demos and transcribed all these guitar parts and brought 'em into the studio."

"I got so much shit for that!" he adds. "Tim O'Heir, the producer, said that was the first time he'd ever worked with a band that had written out its music."

The end result, however, was far from dorky. Ritter's vocal lines were lean and tuneful and provided plenty of melodic meat for Wheeler to season with his overlaid guitars,

new-wave keyboards and four-on-the-floor drumming. The final product, *The All-American Rejects*, was released on the indie label Doghouse in October 2002 and built enough of a grass-roots buzz that when DreamWorks reissued the disc in early February, it entered the charts at No. 25.

But that sort of success seems almost secondary to Ritter and Wheeler: the duo expanded the Rejects to a quartet not long after they completed the album and have been on tour ever since.

"When you're on the road, nothing changes," says Ritter. "We're still in a 15-passenger white covered wagon. All we get is

phone calls: 'You're No. 25 in *Billboard* this week!' 'Cool. I gotta play a show tomorrow night. See ya!'"

Playing shows is what these guys do. Both have been in bands since junior high school and they became the Rejects after Wheeler's high school band fell apart. "We've been playing our own shows since we were 13," says Wheeler. "That's why we don't go to shows too often. If I wasn't onstage, I'd be kind of bummed."

Wheeler started playing guitar when he was seven, but he didn't get serious about the instrument until he was a little older. "When I was 12 or 13, it was cool to play guitar, and being in a band was cool," he says. "When



**"I JUST WAIT FOR SOUND TO COME TO MY HEAD, AND IT USUALLY COMES IN THE FORM OF A MELODY."**

—TYSON RITTER



you're not cool in any other way, and you notice that because you play guitar you start to get friends and girls start noticing you—fuck, yeah!" He laughs. "All of a sudden you're like, I gotta take this guitar thing more seriously."

Although he took lessons for 10 years and even signed up for music school, Wheeler says he didn't really understand music or the guitar until he started teaching guitar himself. "You have to understand the shit yourself if you're going to make someone else understand it."

Even though Wheeler boasts that "there's a lot of composition behind our songs," the Rejects don't stuff their tunes with tricky turn-arounds and obviously complicated harmonies.

"Our songs are pretty straightforward pop," he says. "Really melody driven."

Ritter is the man with the melodies, and he does most of his writing not in the studio but in his car. "I'll just ride around and wait for tones," he says. "It's eccentric, but I just wait for sound to come to my head, and it usually comes in the form of a melody. Then I'll sit down with a guitar and figure out the basic chord progression and take the song to Nick. I bring in power chords, and he puts in augmented seconds and all kinds of stuff. He's an amazing guy when it comes to theory."

"When Tyson comes up with the skeleton of a song, he might put it to just a generic G,

C and D chord progression," says Wheeler. "But I don't want to play just G, C and D. So I'll tune the guitar funky or voice the chords different or do something to make it a little more interesting, for my sake, playing-wise, or for someone listening—whether they notice it or not."

When they were writing the tunes that became *The All-American Rejects*, the two would compose the kernel of a song, then sit down at Wheeler's PC and start laying tracks. (For the demos they used Cakewalk, but since the album has come out Wheeler has graduated to Pro Tools on a Mac G4 PowerBook.) "We never knew what these songs were going to turn out to be," recalls Wheeler. "There was just a skeleton—a melody and a basic chord progression. So we'd be sitting there in front of the computer, with a mixer and a keyboard, just messing around."

"I would sit next to Nick and say, 'Do this,'" says Ritter. "And he's like, 'Why don't we do this?'"

"It took about a month for each song," says Wheeler.

That was the stage where Wheeler's mania began to emerge, manifesting itself in odd tunings and multiple layers of guitar. "It was just from being bored and fucking around," he says. "The older songs, like 'Don't Leave Me,' 'Drive Away,' 'One More Sad Song' and 'Your Star,' are in standard tunings."

"But for 'My Paper Heart' and 'Happy Endings,' I take the B string and just crank it up a half step. 'My Paper Heart' is in the key of C, so I crank the B up to a C so I can have that C triad—C, E and G—on the top. That lets me move the bass notes around. When you play it, you can play any bass note in the key of C and have that tonic sound on top. You can come up with a bunch of fun stuff."

"For 'Happy Endings,' it's the same tuning, but I crank everything up a half step because Tyson wrote it in Db. 'Too Far Gone' is low to high E A E A B E. It's the same thing again: you've got the A, B and E ringing out, and you're just changing bass notes."

"'Swing Swing' is in standard tuning, but I try to voice the chords more interestingly. Like, instead of playing a standard D chord, I'll throw my thumb over and play an F# on the bottom. So the voicing is better, because you go from G down to F# in the D chord, down to E minor—like a walking bass line."

Having transcribed all the parts himself, Wheeler is particularly looking forward to seeing the tablature of the Rejects' songs that other people generate. "I usually don't tell people my tunings or what I'm doing, because I want them to figure it out on their own," he says. "But I'm really interested in how people interpret this—especially with some of the layering, because there are times when there are 18 guitars going at the same time!"

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# BACK IN MAC

LINDSEY BUCKINGHAM REJOINS FLEETWOOD MAC FOR *SAY YOU WILL*, HIS FIRST ALBUM WITH THE GROUP IN 15 YEARS.

STORY BY ALAN DI PERNA PHOTOGRAPH BY STEPHEN STICKLER

"You sense that, in a weird way, we belong together," says Lindsey Buckingham of his fellow members in Fleetwood Mac. "And people who feel like they don't belong anywhere else can at least feel good about that. I think that's one factor in the band's longevity."

After a long hiatus, Fleetwood Mac are back with their first studio album in eight years (and their first with Buckingham in more than 15). It's called *Say You Will* (Warner Bros.), and it artfully blends the sleek pop songcraft of Fleetwood Mac's Seventies heyday with the edgy guitar experimentalism of Buckingham solo albums like 1992's *Out of the Cradle*.

"One of the big questions on our minds was, Do we want to do this in a safe way or do we want to go for an element of surprise?" says Buckingham, who produced *Say You Will* as well as played guitar and sang on the album and wrote about half its songs. "I think we've been able to do a bit of both. We've been able to get in those radio-friendly elements and still have room to look into the arty side of things."

The time seems right for Fleetwood Mac's reentry into the pop marketplace. The stage was set in 1997, when the classic Fleetwood Mac lineup—Buckingham, singer Stevie Nicks, drummer Mick Fleetwood, bassist John McVie and singer/keyboardist Christine McVie—reunited for *The Dance*. An MTV special, home video, live album and concert tour, *The Dance* found the group revisiting blockbuster hits like "The Chain," "Dreams," "Rhiannon," "Say You Love Me" and "You Make Loving Fun," bringing these tunes to a new generation and rekindling the fondness of older fans. And just this past year the Dixie Chicks have had a monster hit with Fleetwood Mac's chestnut "Landslide"—a

development that Buckingham views as a mixed blessing.

"'Landslide' is a great song, but I don't want anyone to get funny ideas about Fleetwood Mac and country. Somebody at our label was talking about how we should broaden our audience, and they started talking about putting us on Country Music Television. I had to say, 'Whoa! Stop right there.' There's a certain kind of profile you want to put out there. And that isn't it."

Fleetwood Mac's career to date has been

more akin to a soap opera than a country music video. The group's defining moment was 1977's *Rumours* album, which was recorded amid the very public breakup of John and Christine McVie's marriage and the romantic split between Buckingham and Nicks, who had been a couple since '71. The album's songs were a direct reflection of these turbulent life changes.

"I don't think you can discount the importance of that whole subtext to what we were doing in the Seventies," says Bucking-



**"Most successful rock bands who reach this age have been corrupted by the lifestyle that success can afford you."**

—LINDSEY BUCKINGHAM



ham. "That was our real lives out there, laid bare for people to see. It made an appealing selling element."

Ever since then, Fleetwood Mac have been a pop culture emblem for the convoluted difficulties of adult relationships. The band's constant personnel changes, breakups and reunions have made Fleetwood Mac seem like some charming yet emotionally unstable couple who keep getting divorced and remarried. And, true to form, the story behind the making of *Say You Will* is filled with complicated twists and turns. The album actually started life circa 1994 as a Lindsey Buckingham solo record. By this point, Buckingham had been out of Fleetwood

Mac for seven years, having left the group largely out of frustration over the drug excesses that hobbled the making of 1987's *Tango in the Night*. But in the mid Nineties he renewed his friendship with Mick Fleetwood, who was, as Buckingham puts it, "conducting his life differently by then."

It wasn't long before Fleetwood began contributing drum tracks to the solo album Buckingham had in progress. One by one, Nicks and the McVies also got involved. Realizing that the classic Fleetwood Mac lineup had, in effect, gotten back together, Warner Bros. persuaded the group members to participate in the aforementioned reunion MTV

special *The Dance*. While all this was taking place, Buckingham shelved the solo album he'd been trying to make since '94. "I was once again sucked into the gravity of the black hole that is Fleetwood Mac," he says, laughing.

After the first leg of the *Dance* tour, Christine McVie decided to leave Fleetwood Mac and devote herself to restoring a stately old home that she'd bought in England. "Christine just was not very happy being out on the road," says Buckingham. "We got to the point where we could have made the decision to do more dates—to go over to Europe, Japan or Australia—but she really didn't want to do that. I didn't have a problem with that, because I had all this solo stuff sitting on the shelf and I didn't want to see it languish for another five years."

But as the time approached for Buckingham to release his solo opus, his record label was in the throes of a major reorganization. "All the people that I had known at Warner Bros. for quite some time were on their way out," Buckingham explains. "It was a lame-duck situation over there. And I was thinking, Oh, I'm not gonna put this out now. And as that was happening, somehow that old gravity presented itself once again and we thought about making it into a Fleetwood Mac album instead."

Since Mick Fleetwood and John McVie were the rhythm section on all the tracks, the idea made a lot of sense. Stevie Nicks had a whole cache of songs that she'd already written, so it was largely a matter of recording her material in a way that would mesh with the music Buckingham had in the can. In the process of becoming a Fleetwood Mac album, the project moved from Buckingham's home studio to Oceanway Recording in Los Angeles (which has since become Cello), finally settling down in a rented house near Buckingham's own home in L.A.'s posh Bel Air suburb.

"It was kind of a luxurious garage situation," the guitarist jokes. "The living room was the control room, and it was also where we cut a lot of the tracks. We had the drums isolated just 10 feet away from the console. And I was engineering most of that, which was a good thing for me. I've engineered my own overdubs at home, but never Mick's drums or anything like that. So I got my hands in a lot of areas that I hadn't gotten them in before."

Christine McVie's departure affected the group dynamic in several ways. For one, basic tracks were now being cut as a rock and roll three-piece, with plenty of sonic space for Buckingham. Fleetwood and John McVie to stake as their own. As a result, Buckingham really comes forward as a rock guitar soloist on this disc. His solo albums are more about meticulously crafted guitar overdubs, generally recorded direct and carefully manipulated via analog tape varispeeding. But the *Say You Will* sessions found him

CONTINUED ON PAGE 170

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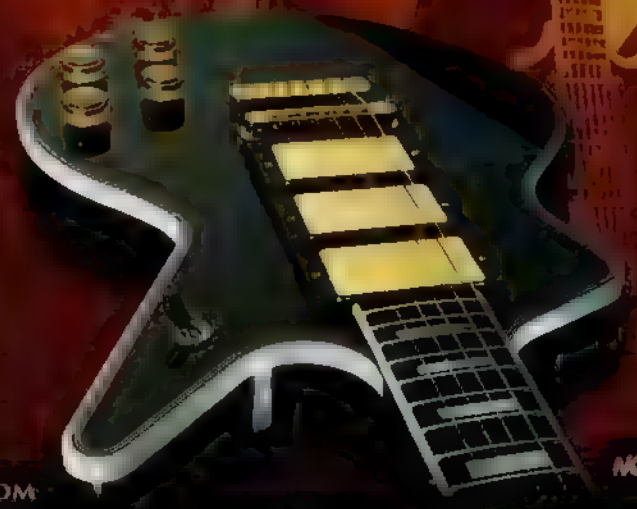
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# THE LAST GANG IN TOWN

Twenty years since parting ways,  
**THE CLASH** have a new double-disc retrospective  
and a place in the Rock and Roll Hall of Fame.  
In a *Guitar World* exclusive, the punk renegades  
remember when—and why—they were the  
only band that mattered.

By **Christopher Scapelliti**

(from left)  
Paul Simonon,  
Joe Strummer and  
Mick Jones, circa 1977





**The cops figured they had a** problem when the kids starting chanting "white riot!" A squad of mounted police rode into Times Square, swinging batons to keep the mob under control. To stunned onlookers old enough to remember, the scuffle resembled a late-Sixties demonstration against the Vietnam War

Only this was May 1981, and the cause of the unrest was not an armed conflict halfway around the globe but an aborted concert in the bogus heart of New York City. The Clash, one of the few then-extant groups from the London punk explosion, had taken up an eight-night residency at Bond's International Casino, just off Times Square, in support of their latest release, the triple-LP *Sandinista!* Unfortunately, an enterprising promoter had oversold the shows by twice Bond's legal capacity. Just hours before the second night's event was to begin, the city's fire marshall, citing overcrowding and safety issues at the venue, had canceled the Clash's remaining shows, leaving some 15,000 ticket holders fingering worthless paper. Having endured delays and long waits simply to buy their tickets, the fans took to the street to challenge what they saw as an attempt to shut down a punk rock show.

"It was great, checking into New York and you're on the evening news," recalled Joe Strummer, the Clash's venerable lead singer and rhythm guitarist, some years later. "That was fantastic!"

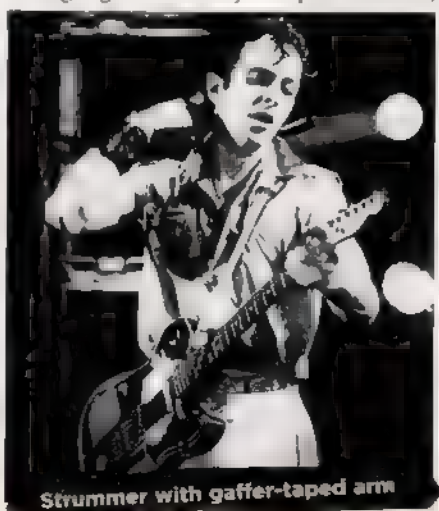
Surprisingly, the demonstration produced a rare instance in which rock and roll fought the law, and won. Its hand forced by negative publicity, the city worked out an arrangement with Bond's, and the club was open for business again. As a thanks to the fans, the Clash obliged all ticket holders by playing 16 grueling back-to-back nights, plus matinees.

"The whole reason for the Bond's residency was because our label wasn't supporting *Sandinista!*," Paul Simonon, the band's bassist, says today. "It wasn't promoted at all. That's why it was so exciting—because it was us saying, 'Well, forget the record company! If they're not going to back it, then we'll play the shows and take over the city!'" Which is exactly what happened.

It's more than 20 years after the Bond's riot—early March 2003—and the Clash have again come to New York City under a glow of publicity. But this visit is different from the Bond's residency. For one thing, the Clash are in town not despite their record label but, in part, because of it: Sony's Legacy division is releasing *The Essential Clash*, a two-disc retrospective culled by the group's members,

Strummer, Simonon, guitarist Mick Jones and drummer Topper Headon. For another, during their visit, the Clash are being inducted into the Rock and Roll Hall of Fame, a bit of music establishment pomp that is at odds with the group's populist nature.

Despite its celebratory air, the Clash's visit is under a cloud. The impending war with Iraq has created a pervasive mood of apprehension. More personally, the group is still in shock from Strummer's death from a heart attack less than three months earlier, on December 22, 2002. Sitting together in Sony's corporate offices,



Strummer with gaffer-taped arm

Jones goes shopping: "I grew up with rock and roll bands."

Jones and Simonon are amiable, if somewhat solemn. "It's a strange time," says Jones. "And so it's a bit difficult to look backward on our career when there's so much going on in the present. We're really proud of being inducted, but it's kind of hard to see why people should care. There are so much bigger issues."

Jones isn't being modest. As a group, the Clash believed that it was their music's message—not them—that merited attention. Casual listeners know them best for "Should I Stay or Should I Go" and "Rock the Casbah," two of their 1982 radio hits. But as one of London's first punk groups, the Clash helped to formulate—and for eight years maintained—the genre's leftist political platform, whether by endorsing a Central American revolutionary movement in their songs or by taking a smaller royalty to keep their album prices low. It was not an overstatement when, in 1977, a now-forgotten West Coast journalist dubbed the Clash "The Only Band That Matters." The title stuck because they had earned it.

The Clash's closest contemporaries were the Sex Pistols, who came first, burned more brightly and flared out spectacularly and fast. The Clash, on the other hand, not only outlived their



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(from left) Headon, Jones and Simonon: "Once the Sex Pistols had gone, it was just us in the sharp end of punk."

peers but also developed into one of rock and roll's most musically adventurous bands. The release of the group's 1979 double album, *London Calling*, showed the Clash exploring traditional American rock in addition to reggae and pop, while its follow-up, *Sandinista!*, found them indulging their love of Jamaican dub and the then-new musical form of East Coast rap.

"We never felt constrained by punk," says Simonon. "Not at all, not ever. We grew up with the Pistols, really, and I suppose once they had gone, it was just us in the sharp end of punk."

And then we just sort of took the music to a whole other level—just graduated from there."

Punk groups have been following their lead ever since. It's evident in the ambitious and melodic music of modern bands like Green Day and

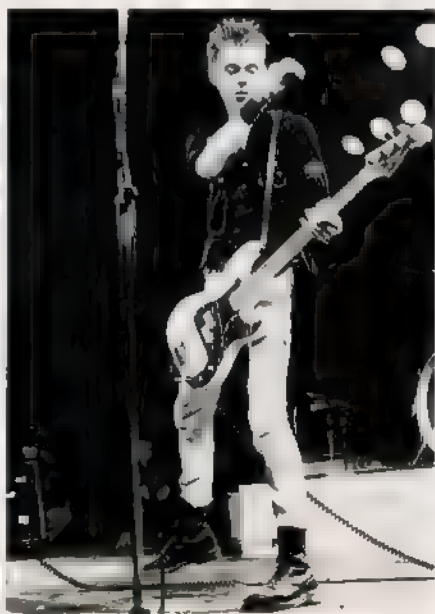
Rancid. And it was demonstrated a few days after this interview, during the Clash's Hall of Fame induction, when U2's the Edge and Audioslave's Tom Morello—guitarists whose music has often been a platform for social and political ideas—credited the Clash with influencing their own music. Perhaps Morello said it best on that momentous evening when, as protests over war with Iraq were flaring around the globe, he declared: "Whenever people take to the streets to stop an unjust war, the spirit of the Clash is there."

Since rock and roll's birth in the Fifties, its death has been predicted often. In 1975, the case could have been made that the genre's days as a social force were numbered. Rock had always spoken to the frustrations and hopes of teens, securing its future by inspiring listeners to pick up instruments and form groups of their own. But by the mid-Seventies, rock albums had become overwrought productions to be presented in arenas and accompanied by elaborate stage sets. Once an escape route from conventional means of expression and sustenance, rock had become a VIP club behind a velvet rope. In London, teens were frustrated not only by the music's pretensions but also by British government and society. Unemployment was growing, and with it a sense of demoralization and alienation that was fueled by the increasing power of the nation's ultraconservatives.

It was in this climate that the core members of the Clash—Strummer, Jones and Simonon—came together, in 1976. At the time, Jones was a 20-year-old guitarist who, like many young Londoners, was drawn to the raucous punk scene growing in and around Malcolm McLaren's Sex boutique in Chelsea. McLaren, along with his assistant, Bernie Rhodes, had begun assembling the Sex Pistols from the reg-

ulars hanging out at the shop. Rhodes had ambitions of managing the politically insurgent act. But when McLaren assumed control of the Pistols, Rhodes turned to Jones, urging the guitarist to start a band for him to manage. Caught up in the cross influences of rock, glam and punk, Jones was eager to oblige.

"I grew up with rock and roll bands," says Jones. "The Stones, the Beatles, the Kinks and the Who—that was what I liked. Then when



PENNIE SMITH



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# ALL THE YOUNG PUNKS

STRAIGHT OUT OF THE GARAGELAND COME TWO NEW PROUD PURVEYORS OF THREE-CHORD ROCK, THE ATARIS AND THE D4.  
BY MICHAEL ANSALDO

## THE ATARIS

Awhile back, the Ataris' Kris Roe got a letter from a terminally ill Australian fan. In it, the girl explained that the band's music had helped her get through hard times, and she wanted to let Roe know it before she died. Unsure how to respond, the singer did what he does best: he wrote a



song titled simply "My Reply," then sent the girl a demo of the track. The song eventually ended up on the

Ataris' new album, *So Long, Astoria* (Columbia), but Roe never knew for certain if the girl got to hear the song. He'd assumed she had passed away, until a recent email let him know that her illness was in remission. Not surprisingly, she credits "My Reply" with helping her pull through.

Although unusually dramatic, this example demonstrates how the Ataris put the lie to claims that commercialism has killed punk's original

ideals. Whether tirelessly signing autographs after gigs, conducting web polls to learn which songs fans want to hear at their shows or bringing a fan onstage to play guitar, the Ataris are constantly finding ways to break down the barrier between them and their audience. The group—which also includes guitarist Johnny Collura, bassist Mike Davenport and drummer Chris Knapp—even owns a record store that doubles as its rehearsal space. Shoppers can hang out and watch the band practice.

"We're all fans of other bands," says Collura, "so when I meet people in bands I like, I'm excited. We feel that when people pay to see your band play and then sing along with your songs, the least you can do is take the time to meet them and show that you're on the same level."

The band's deep-seated notion of punk populism isn't surprising. After all, it was Joe Escalante—bassist for the Vandals, one of Roe's favorite bands—who invited the singer to record for his Kung Fu label after hearing his bedroom-recorded demo.

Through *Kung Fu*, the Ataris released four smart, witty and well-crafted albums that set them apart from the pop-punk hordes that rose in Green Day's wake.

*So Long, Astoria*, the band's first major-label release, continues in that vein, but with some twists. Although the band's candied punk is as irresistible as ever, the boy-girl romantic themes of its earlier albums have given way to a more reflective, nostalgic vibe. This time out, Roe drew on entries from the diary he's kept for the past few years. He also traveled back to his Indiana hometown to take inspiration from his childhood haunts. Tracks like "Takeoffs and Landings," "In This Diary" and "Looking Back on Today" create such a feeling of yearning for the past that even the Ataris' souped-up cover of Don Henley's "The Boys of Summer" sounds as if it were a Roe original.

"I wanted to write a very personal record in which I tried to take the listener right back to where I was when I was writing each song," says Roe

"Lyrically, I think I was doing more storytelling."

Just how the band will maintain its outreach program it achieves mainstream success remains to be seen. But, for their part, the Ataris are certain that life on a big label won't result in big heads.

"People think it's impossible to sell a lot of records and still reach out to your fans," says Roe, "but we're proof that it's not. You're never better than your fans."

## THE D4

D4 guitarist Jimmy Christmas has some monster chops. I don't mean his six-string skills, although they certainly are formidable. It's his sideburns that are overwhelming, each one so expansive it should be divided into time zones. Surely, such glorious displays of virility must have the ladies beating down his door.

"They're not really a chick magnet," Christmas says. "I get more respect from the guys. I think it's a 'facial hair appreciation' thing."

If the guitarist's hirsute features are devoid of aphrodisiac properties, they may at least serve as fair warning of the testosterone-fueled ferocity on the D4's *6Twenty* (Infectious/Flying Nun).

Named for the model of vintage Jansen amp that gives the album its dirty guitar crunch, *6Twenty* traces a continuum of savage rock, from *Nuggets* garage bands to *Raw*

Lounge, a former bank that featured underground vaults refurbished as rehearsal rooms, a nightclub on the ground floor and a recording studio and musician crash pads on the upper levels. Unfortunately, New Zealand bands don't have many opportunities to play beyond Auckland's small underground community, so when Japanese punks Guitar Wolf invited the D4 back to Japan after supporting them at a show, the band jumped at the chance.

"The whole thing was like a scene out of *Blade Runner*," says Christmas. "It's weird to be in a culture like Japan, which is superdeveloped if not more advanced than us, and extremely foreign. Coming back from that I felt like I'd had my head dunked in a bucket of icy cold water."

Christmas says the excitement of that trip sparked the performances on *6Twenty*. Certainly, the anthems "Rocknroll Motherfucker," "Party" and "Get Loose" burn with a fire few contemporary bands can muster. But unlike many groups that claim the mantle of "sex, drugs and rock and roll," the D4 walk it like they talk it, leaving outrageous bar bills, nerve-racked hotel managers and slack-jawed audiences in their wake.

In fact, don't be surprised if a little blood is spilled at one of the D4's explosive live shows. It's happened once already, when Palmer, naked, leapt



Power-era Stooges to Johnny Thunders' Heartbreakers, continuing right up to current madmen like the Hives and the Datsuns.

Formed in the late Nineties, the D4—which also includes guitarist/vocalist Dion Palmer, bassist Vaughan and drummer Beaver—grew out of a tight-knit collection of bands in Auckland, New Zealand. The scene's epicenter was the Frisbee Leisure

off the sound engineer's desk and into the audience, where he landed on a pint glass and lacerated his foot.

"It bled like a motherfucker," Christmas remembers with a chuckle. "He finished the song and was rushed away to emergency to get his foot sewn up. But he left a pool of blood, and it looked like someone slaughtered a goat onstage—really fuckin' cool." ☺

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## THE CLASH

glam came along, I very much liked [David Bowie guitarist] Mick Ronson. And he liked Jeff Beck, so that got me listening to Beck." Jones was also influenced by the 1972 double-album *Nuggets*, the first of many retrospectives of obscure garage bands of the Sixties. "That was, like, original punk music."

Ultimately, Jones found inspiration in the New York Dolls, the early Seventies American act that fused rock, garage and glam with the swaggering break-the-rules attitude that would prevail in London's punk community. It didn't hurt that their guitarist, Johnny Thunders, embodied the anarchistic attitude so prevalent among the punks, or that the group was, for a brief period prior to punk, managed by McLaren.

"The New York Dolls had a really big influence on me," says Jones, "not only their music, which I thought was great, but their attitude and the way that they presented themselves. And they seemed to come along at the right time."

At Rhodes' suggestion, Jones approached his friend Paul Simonon about forming a band. An art student, Simonon had never played an instrument before. But he was tall and attractive, and that was enough for Rhodes, whose experience with the Sex Pistols taught him that talent was second to appearance and attitude. Jones set about trying to teach his pal how to play guitar.

Recalls Simonon, "We struggled for a while with Mick's spare guitar, with him trying to

Circa 1978: "Back to square one—year zero."

teach me an E chord. It was tough work, and it wasn't going anywhere." At Jones' suggestion, Simonon got hold of a bass—"since it had two fewer strings," says Simonon. "And then after a while I was able to control it. It also helped that I'd painted the notes on the neck of the guitar, just to make it as easy as possible."

In short order, Rhodes installed Jones and Simonon in a rehearsal space located in an abandoned home on Davis Road. There they were joined by a succession of drummers before a local named Terry Chimes took over the drum kit.

Aware that they needed a strong frontman, Jones and Simonon set out looking for one. They soon found what they wanted in the 101ers, a popular London group holding down a Thursday night residency at the Elgin. In the years prior to punk, many Londoners who felt distanced from the pretensions of corporate rock and glam took refuge in "pub rock," a broad amalgam of rock- and blues-based music. The 101ers were among the best of the pub rock groups, and one of the most popular as well, thanks to the magnetic personality of their frontman, Joe Strummer. Born John Mellor, Strummer had adopted his pseudonym in the mid Seventies in

reference to both his limited abilities on the guitar and his desire to be seen as an everyman—a regular Joe.

Although immersed in pub rock, Strummer was soon exposed to punk in a way that would forever change his attitude about music. In April 1976, the 101ers found themselves billed with the still-unknown Sex Pistols. "Five seconds into their first song, I just knew we were like yesterday's papers," Strummer recalled in the Clash bio-film *Westway to the World*. "We were over."

When Rhodes invited him to join Jones

CONTINUED ON PAGE 96

PENNE SMITH

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# GREY EXPECTATIONS

**M**IKE MUSHOK IS HAPPY. Sitting in his suite in the luxurious Trump International Hotel in New York City, the Stain'd guitarist shows off his new signature Ibanez baritone guitar with the same pride that the hotel's owner, Donald Trump, shows off his latest girlfriend. And Mushok's got every right to be pleased. Boasting a matte-finish solid mahogany body, neck-through construction and two pickups, the MMM1 is elegant in its simplicity—an

instrument engineered for playing, not a bauble meant to be hung on the wall.

But something's not quite right. Mushok's signature guitar seems to be missing—of all things—his signature!

"No, here it is," he says, turning the instrument over and pointing to the black plastic panel that covers the electronics.

Er...nope. Can't find it.

"You just have to look really close," he says, laughing. And there it is, in black writing on a black surface, with only a level of gloss

PHOTOGRAPHS BY NICHOLAS BURNHAM



Mike Mushok (left)  
and Aaron Lewis



separating it from the background: the distinctive signature of Mike Mushok

"I really didn't want it to be obtrusive," says the guitarist. "I hate having anything on the neck, so that was out. And the headstock or body, well, that's sort of tacky. I think Ibanez did a great job in designing the instrument, and I didn't see any point in messing that up. This guitar can stand on its own."

The explanation tells you a lot about his character. Far from succumbing to the typical rock stereotypes, Mushok—like the guitar that bears his name—is the embodiment of understatement and modesty. Staind have sold more than six and a half million records to fans that look to the band not only for entertainment but also for emotional catharsis. But talking to Mushok, it's easy to imagine him seven years ago, in Springfield, Massachusetts, getting together with singer Aaron Lewis, bassist Johnny April and drummer Jon Wysocki to plant the seeds of Staind. For all that has changed over the years, Mushok is apparently as unpretentious as he was the day Staind were born. "All we ever wanted to do was write good songs," he says. "Since the beginning, that's all it's ever been about."

Cliché? Perhaps. But it's hard to doubt the sincerity of a guy who insisted that his signature guitar carry an affordable price tag. (Mushok figured it would be a lot of guitarists' first real instrument; he also recognized that more experienced players might be drawn to the model as an affordable second guitar.) Mushok doesn't act like a rock star and, dressed as he is in a plain polo shirt and jeans, he sure as hell doesn't look like one. Thus, it's not difficult to take the things he says at face value.

But, rock star attitude or not, Mushok and his bandmates are doing something right. Each of Staind's three albums—1996's independently released *Tormented*; their multi-Platinum major-label debut, 1999's *Dysfunction*, and their 2001 blockbuster, *Break the Cycle*—has demonstrated both commercial and artistic growth. The band that was

guitar. More telling is that when Staind plug in, nothing really changes. The music is louder and the distortion has a significantly more noticeable crunch, but the true focal point to Staind's songs remains the melody and the introspective content of their lyrics.

"I like the fact that we have the ability to play real hard songs and also to play songs that are soft and pretty," says Mushok. "I'm not talking about our first record—I think we got a little wrapped up in trying to play the heaviest music we could, because of all the bands we were playing with at the time. But we realized quickly that, with Aaron, we have a great vocalist with a great sense of melody. We need to utilize all the tools in our tool box, and that's a big one."

Staind's latest offering, *14 Shades of Grey* (Elektra), continues this tradition and shows the band mining its singer/songwriter sensibilities to an even greater extent. The track "How

About You," with its bed of acoustic guitar and Police-like delay lines, shows Staind can rock hard while maintaining a very open, melodic quality, thanks to the liberal use of suspended chords. Then there's "So Far Away," a ballad that also relies on acoustic guitar. The band is so heavily into this variety of song that "So Far Away" was a candidate for the album's first single before the group selected the hard-hitting "Price to Pay" instead. "It's just a really good rock song," says Mushok, explaining the band's decision. "Our last few singles have been softer, and we thought it'd be fun to put something a little different out there—grab peo-

**"I CAN'T TELL YOU HOW IMPORTANT  
PLAYING IN THIS BAND IS TO ME.  
NO MATTER WHAT HAPPENS,  
I'LL ALWAYS BE PROUD OF WHAT  
WE'VE CREATED." —Mike Mushok**

once lumped in with nu-metallars—thanks in no small part to a close association with Fred Durst, who discovered the band and helped it land a record deal—has, with every turn, pushed itself farther from the genre's naked, often vapid railings.

Make no mistake: the band can rock as hard as anyone. But Staind have more in common with the singer/songwriter school of music than with the angst-spewing, riff-chugging, vitriol-hurling maniacs in today's metal scene. Consider past hits like "Outside" and "It's Been Awhile," both of which feature Lewis on acoustic





ple's attention. That's what a single's for, anyway. To hopefully get people interested enough in an album to have them go out and buy it."

If that's the case, "Price to Play" should do the trick. A song about what it means to be a rock star and navigate the wily world of the music industry, the track features a grinding, circular verse riff that quickly grows into an arena-filling chorus. It's infectiously melodic, but it is also imbued with multiple musical layers that draw the listener back for repeated listens.

Explains Mushok, "Those layers create texture, which makes things interesting, while the melody gives you something to wrap your head around. I think that by combining those elements in our music we come up with songs that are real contagious but at the same time aren't one-dimensional."

One way that Mushok adds texture is

I'd use a regular guitar to double up some parts." In this way, Mushok was able to add tonal characteristics not previously heard in Staind's recordings.

"I would pick out the chords I was playing on my baritone and then approximate them on the six-string. They wouldn't be the exact same voicings, but that was fine, because it really thickened up the sound."

This arsenal of guitars was run through Marshall JCM 800s, a product Mushok has returned to a number of times over the years. However, he also employed Marshall's new Mode Four on some songs, a Vox AC30 reissue and a Diezel DC4. "I also used a couple Bogners for the first time, an Uberschall and an Ecstasy. The Uberschall has a heavy, great distortion, and we used that once or twice. And the Ecstasy can give you everything from a really wonderful clean sound to JCM 800-like distortion. I

lot of the new songs have such a thick guitar sound that two of us will need to be playing," says the frontman.

Mushok is glad to have Lewis' six-string assistance on the tour. But he cautions: "Don't expect any of that back-to-back dueling guitar stuff!"

### Snap!

Aaron Lewis pulls at a rubber band around his wrist, then lets it crack hard against his skin. The singer is fidgety. Dressed in jeans and a hoodie, the strings of which he alternately plays with and chews on, Lewis looks out of place in the Trump's opulent hotel room. He might be there to fix the plumbing, not to give an interview.

"I've decided I need to give up smoking. Because of her." Lewis gestures to a packet of photographs on the table. Inside are numerous pictures of an adorable little girl—his daughter, Zoe Jade. "So I went to a hypnotist. It's working well. But every time I crave a cigarette, I have to snap this rubber band. Then the craving goes away."

### Snap!

"The funny thing is, it's also caused my weed consumption to go way down. I used to smoke a lot, maybe an eighth a day of really quality pot. But it was so tied up with smoking cigarettes that whenever I snap the rubber band, it kills both urges. But it's better this way for my little girl, so I don't mind at all."

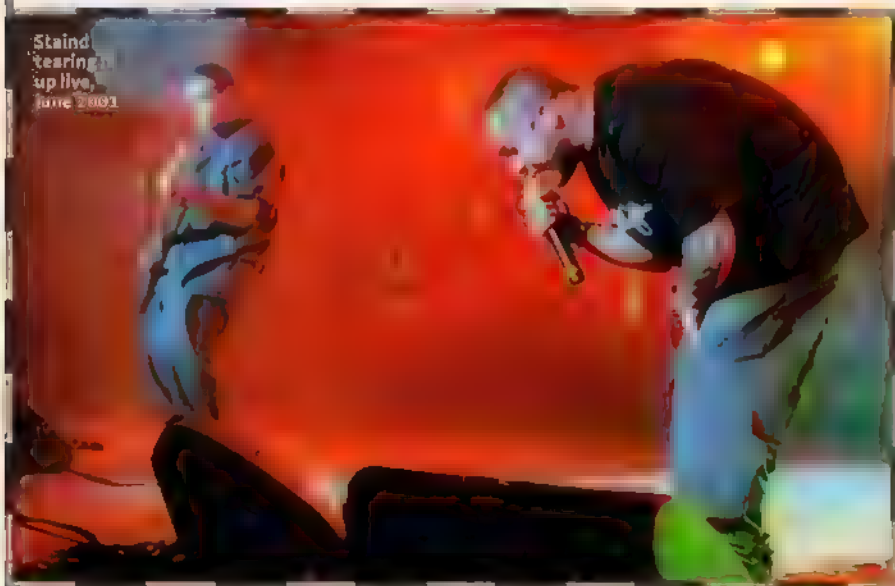
### Snap!

"I'm sorry," he says, grinning sheepishly. "I smoke when I feel pressure, and nothing is more high-pressure for me than talking to someone for an interview."

Communicating face to face might be tough for Lewis, but he has no difficulty expressing himself in song. "My lyrics have always been the best way for me to say how I feel," he says. "I tend to talk in circles. I don't write in circles."

As on previous Staind records, the lyrics that run throughout *14 Shades of Grey* are dark and focus on emotions like anger, sadness and frustration. This time, however, Lewis is looking less and less inward for inspiration, instead turning his attention to the world around him. No fewer than three songs—"Price to Play," "Falling Down" and "How About You"—deal with the record industry and the impact that success has had on the band members' lives. Several other songs focus on the world at large. "I'll never run out of unhappy things to sing about," says Lewis. "How can you look at the world today and not wonder about what's going on? How can everyone be so okay with it?"

Of course, there are moments of light in this particularly dark tunnel—the song "Zoe Jade," for instance. After seeing how Lewis' face lights up every time she's even mentioned, it's hard to imagine any dark thoughts



by employing unique tunings on his baritone guitar. The guitarist is fond of twisting the tuning pegs until something interesting catches his ear. But rather than seek out the weirdest, most dissonant sounds possible, Mushok looks for unconventional variations on chords, then uses his discoveries in very conventional ways. "It adds color to the sound," he says. "And it pushes me to experiment with the limits of my songwriting. I never know exactly what I'll get or where these new chords will lead me when working out a progression. It keeps me on my toes."

Mushok and the album's producer, Josh Abraham, each brought a number of toys to the recording sessions for *14 Shades of Grey*. In addition to his Ibanez baritone, the guitarist employed a Novax baritone and even a couple of standard Strats. "I really like my baritone guitars," he says. "The larger size and heavier strings add a unique quality to the instrument's tone. But there were a couple instances where I thought

was really happy with them both."

As for the acoustic guitar that appears on *14 Shades of Grey*, Lewis handled some three-quarters of those parts. An inveterate acoustic player, Lewis proudly notes that, "until six months ago, I never even owned an electric guitar!" The singer got into the acoustic guitar by way of his father, a dental technician who would go to local venues a few nights a week and cover Gordon Lightfoot and Kenny Rankin songs on a nylon-string guitar. "He taught me to play," says Lewis. "He'd show me a couple chords and then, when I mastered those, he'd teach me some more."

Still, he doesn't consider himself a guitarist. "I know enough to accompany myself when I sing, which is all I really need," says Lewis. "When I write a track, as soon as I think it's done, I'll bring it to Mike and let him work his magic on it. When the whole band gets it, that's when it becomes a Staind song."

Ironically, Lewis plans to take both his acoustic and his electric onstage with him when Staind tour behind the new record. "A

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**Ibanez**



running through that track. And then there's "So Far Away," wherein Lewis sings, "These are my words that I've never spoke before/I guess I'm doing okay/And this is the smile I've never shown before/Somebody shake me because I must be sleeping."

"I guess that one's not sad," admits the singer. "But it's not exactly sunshine and flowers, either. Having a daughter, having some security—I guess I'm in a better place than I've ever been before."

A better place, perhaps, but certainly not a normal place. Not for Lewis anyway, a man who "doesn't feed off the whole 'adoration' thing" and would rather fish on his bass boat than hobnob with the entertainment elite. "I

**"IN MY MIND, MUSIC HASN'T EVER BEEN ASSOCIATED WITH WEALTH, WITH FAME. IT'S JUST SOMETHING YOU DO BECAUSE YOU ENJOY IT." — Aaron Lewis**

think it's because I saw my dad play in clubs in his free time," he explains. "In my mind, music hasn't ever been associated with wealth, with fame. It's just something you do because you enjoy it. I can't understand where we've ended up at all. I can't wrap my head around the fact that five million people would freak if I walked into the mall."

But the reality of the situation hit home for the reclusive singer when overly rabid fans

camped outside his old home in Springfield, hoping to catch a glimpse of their idol and maybe score an autograph. "Look, if you see me on the street or in a store or at the gas station, go ahead and ask me for an autograph. I don't mind," he says. "But this was at my home, you know? The one place where I've supposedly got some privacy. It was just too much. So I moved to the Berkshires, where I play golf, go snowmobiling and just hang out."

"It's fine. I don't need all that attention. If I could get away with it, I'd never go out at all. I'm a homebody."

## Staind are on the cusp of a

breakthrough. Not the kind of breakthrough that most people talk about when discussing bands; they've already accomplished that. This one concerns the band's future, so it is even more important. Nu-metal is experiencing the diminishing returns that, sooner or later, greet every popular music genre. Bands like Slipknot, Disturbed and Mudvayne have seen a decline in record sales, and record labels, forever kicking a dead horse, have begun to sign up bands that look and sound like carbon



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copies of the originals—always a sign that the end of a musical movement is imminent. The music is on the way out, and Staind see this as the perfect opportunity to distinguish themselves. Because if *14 Shades of Grey* can do well now, it might be just the push the band needs to remove it from nu-metal's shadow forever.


"A lot of people have pointed that out to us," says Mushok. "Management was like, 'Look, here's an opportunity to show that you guys can write songs that will be relevant in 10 years, that people will want to listen to.' But we've always tried to do that. Even on the last record, we wanted to write songs that wouldn't make you immediately think, Oh, those came out of that whole nu-metal era."

Still, the band feels pressure to stick close to its established hit-making formula. Everyone in Staind knows that with great success come greater expectations—and selling five million copies of *Break the Cycle* represents a lot of success. "Let's face it, we're now responsible for making some people lots of money," says Mushok. "And that's what a bunch of those songs are about. There's a big machine out there saying, 'We need these songs to drive this record, so write a hit single.'"

Staind cope with this pressure by, for all intents and purposes, ignoring it. "We listen to what people have to say, don't get me wrong," says Mushok. "But we can't possibly say, 'Let's write a No. 1 song.' No one can do that."

"But we've been doing this for a long time," he continues. "And one thing we've gained is enough experience to tell when an album's not done. We actually went back into the studio at one point to write and record three new songs. And one of them ended up becoming the single. That's something else success gives you: time to make sure you've got things right."

But in this game, there are no assurances. Just because Staind have seen success in the past is no guarantee that they'll strike multi-Platinum again. Maybe this is why the band remains humble; Mushok and company know that their continued success rests in the fickle hands of their fans, a group of people notorious for embracing a band one day and abandoning it the next. "This is only our third record, and even though our second did really well, I'm still very nervous," admits Mushok. "The entire music industry is seeing a slump, our economy is in a recession. How do I know people will want to spend their money on us? Even if the record is good, there're lots of records that I can name that are great but didn't sell at all. There are no certainties in this business, and you can't ever forget that."

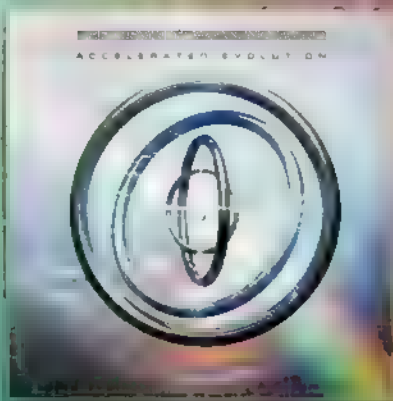
Not that he's scared off. "I can't tell you how important playing in this band is to me. I need them to do what I do, and I'm fortunate that we're all together. No matter what happens, I'll always be proud of what we've created." 

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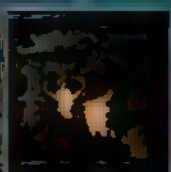
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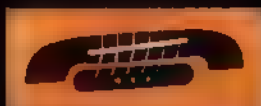
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# I WON'T SEE YOU NO MORE IN THIS WORLD

By JAMES ROTONDI

I'm lying on the sidewalk outside of the apartment house where Jimi Hendrix died, and there is blood running down the palm of my hand

It's late November 1995, and I have just boosted myself up the side of a red London telephone booth and onto the wrought-iron fence surrounding the backyard of 22 Lansdowne Crescent, once known as the Samarkand Hotel, where Hendrix passed away in 1970. After snapping a few shots of the leafy yard where sometime-girlfriend Monika Dannemann took the final photos of Hendrix, I carefully jump backward, intending to make a safe, two-footed landing on the pavement below without catching myself on the barbed wire that rings the top of the fence. Instantly, I feel a quick stab in my right hand, and end up in a heap.

"Are you quite all right, James?" asks Kathy Etchingham, Hendrix's former girlfriend, who's been showing me around Jimi's London. Etchingham, the subject of Hendrix's "The Wind Cries Mary," and the person most responsible for encouraging Scotland Yard to reopen an investigation of Hendrix's death in 1992, inspects my bleeding hand, and chortles, "Oh, dear—we'll need to get you to a chemist." I lie down, a bit woozy, in the back-

*Did the FBI,  
the Mob, LSD, wild  
women and a  
Christ complex kill  
JIMI HENDRIX?  
Or was the  
overworked and  
uncertain genius simply  
pushed too far?*

seat of her car. "Well, at least you made it out alive," she says, only half joking. As we speed away to the medics, I watch the Samarkand disappear behind us in a light London mist.

♦ ♦ ♦ ♦ ♦  
**A**T 3 A.M., IN THE EARLY HOURS of September 18, 1970, Jimi Hendrix exits the elevator on the lobby floor of an apartment house in London's Great Cumberland Place and wanders out into the crisp

night air, quite stoned, half-drunk and already speeding from the Black Bomber—a Durophet amphetamine—that he'd taken earlier in the night. The intimate party upstairs at music publisher Pete Cameron's pad should have been a pretty hip sort of U.K.-U.S. homecoming, a cadre of friends and girlfriends from New York and London, including his gorgeous, troubled New York girlfriend Devon "Dolly Dagger" Wilson; Monkee Mike Nesmith; singer Eric Burdon's sweet ex-wife, Angie; and Jimi's close friend Stella Douglas, whose husband, Alan, has been in discussions with Hendrix to take over the reins as his producer and manager. After more than a year of deteriorating manager-artist relations, Hendrix has decided to cut the strings with his present manager, Michael Jeffery. It's a complex, nerveracking and possibly dangerous process, but friends say Jimi is finally really ready to make the change. Earlier that day, he'd placed a call to his lawyer, Henry Steingarten, asking him to finalize the transition. One other small snag: Steingarten is also Jeffery's lawyer.

So despite the good company, Hendrix is far from feeling laid-back, and it's not just the speed. Monika Dannemann, a painter and former figure skater from Düsseldorf, Germany, with whom he'd spent a night on tour last year,

Illustration by RYAN JACOB SMITH





and with whom he's been spending time for the past few days, had jealously berated him outside a dinner party at Philip Harvey's flat in nearby Clarkes Mews several hours earlier. Not surprisingly, Jimi didn't invite Monika to attend the party at Cameron's, but by 2:30 A.M. she had located the place, driven over, and was buzzing the intercom—a lot. Rolling his eyes apologetically, Jimi asks Stella Douglas to stall Monika for him, but some of the other guests aren't so diplomatic. “Fuck off and leave him alone!” people yell from the flat's front window.

Finally, Jimi answers the intercom, and without much in the way of explanation or apology, makes his way downstairs, spins out the door and onto the street, where an impatient Dannemann is anxiously waiting. “He held out his hand,” Dannemann tells me 25 years later, “and he showed me about seven or eight different tablets, all kinds of drugs. And he said, ‘Look what they have given to me,’ because he knew that I was very much against drugs. He said he hadn't taken any of them, and he threw them down into the gutter. Then we drove back to our flat.” According to another source, Monika drives them first to a flat in Elvinstone Place owned by Dick Fontaine and Pat Hartley, the female lead in the conceptual concert film *Rainbow Bridge*, where Monika's tall, American friend Alvenia Bridges has been crashing. The three of them hit Soho for a round of drinks, after which Jimi and Monika drop Alvenia off at the club Ronnie Scott's, one of Hendrix's favorite places to eat, drink and sit in on jams. Although Eric Burdon and War are in the house tonight, Jimi foregoes the opportunity to play, and he and Monika head back to 22 Lansdowne Crescent, where he's left one of his favorite Strats—the Black Beauty. They arrive sometime past four o'clock.



◆ ◆ ◆ ◆ ◆  
**M**ONIKA DANNEMANN HAS begun to cry, sitting across from me in her plain, circumspect room at the Seattle Sheraton. She's come to spend some time with the Hendrix family and take in the Jimi Hendrix Tribute Concert at the September 1995 Bumbershoot Festival. But things have evidently become awkward between her and Jimi's family; there's also been a lot of talk behind her back, and many of the musicians performing, including bandmates of Jimi's, have refused to perform if Dannemann is present. So now, just hours before the concert, the woman in whose rented basement flat the world's greatest guitarist died is pausing for the fifth or sixth time during our interview to accept some Kleenex and dab her eyes. “I'm sorry,” she says softly. “It is always very hard to talk about it.”

After returning from the party at Cameron's, she says, she and Jimi talked for a few hours about “mostly spiritual things,” like transmigration of the soul and the afterlife, and Jimi reassured her, “If anything ever happens to me, just remember that my spirit will always be in you.” At around 6:30 she “secretly” took a sleeping pill—which, she tells me, “I never do and had never done before,” in order that she could get some rest and be “strong enough to support Jimi and help him” deal with the stressful next day, on which he'd face his final confrontation with Mike Jeffery. She happily remembers falling asleep “in his arms” somewhere around 7 A.M., as Hendrix continued to ramble about his message of peace and freedom, the struggles of Jesus and the terrible spiritual fate of those who commit suicide. She woke up again at 10:20 A.M.

That strikes me as strange, particularly since 100 milligrams, or one half, of a Vesparax-type barbiturate, a pill not unlike Quaaludes or Mandrax, is enough to anesthetize a 160-pound man for a good eight hours. How could little Monika possibly have taken 200 milligrams—an entire pill—at 6:30 and then bounced up again at 10:20? “Monika,” I ask her, quizzically, “weren't you even groggy?”

“No,” she insists, smoothing the pleats on her skirt. “I was not sleepy at all because I was nervous about the reaction of Mike Jeffery to Jimi's plans. Also, I was used to waking up at

phone book boasts “more than 16 Dr. Robertsons.” She rang her friend Alvenia Bridges in Elvinstone Place, where she woke up Hartley's friend Judy Wong. Wong explained that Alvenia had spent the night with Eric Burdon at the Russell Hotel. “But you shouldn't call now,” Wong advised, not certain of what was going on. “It's much too early, Monika.”

Monika managed to reach Alvenia, who urged her to call an ambulance. “Then Eric Burdon came on the phone—I had no idea he was with her—and told me maybe Jimi would just wake up by himself,” she remembers. “And I said, ‘No, I'm calling the ambulance man now.’ At 11:18, a call was made to the ambulance dispatch. “I said what Jimi had taken and for them to come as soon as possible,” Monika recalls. “While I was waiting for the ambulance—which seemed like ages, though it was only 10 minutes—I was taking Jimi's pulse, and it was almost normal, so although I was naturally worried, I thought things would be alright. I just thought things would be all right...” She breaks down again, and I find myself telling her, “It's okay, it's okay.”

When she gains her composure, she tells me the rest of her story—that at 11:27 she rode in the ambulance with a still-breathing Hendrix; that the paramedics seated Jimi in a chair and continually pushed his head back, even assuring her that everything would be okay; that the doctors seemed more concerned about the issue of a black man sleeping with a white woman than about treating Jimi's condition, and that she saw his dead and devastated body in the emergency room, and that, “I felt he was happy.” Somehow I doubt Jimi would have been too thrilled, but still, by the time I leave, she seems happy that I've heard

*“Hendrix knew all about drugs, all about downers. We all did; we were **PROFESSIONAL PILL TAKERS**. That's why I still can't understand the guy taking nine downers.”—Noel Redding*

that time.” After a trip to the bathroom and some breakfast, she says, she surreptitiously slipped out of the flat to buy some cigarettes, ignoring Jimi's previous warning that she shouldn't leave the flat without him, since he'd heard Jeffery was in town and that he might try to hurt her. When she left the flat, she explains, Jimi is sleeping “completely normally—nothing wrong,” but when she returned after what she estimates is 10 minutes, she noticed that he'd changed positions to his other side, and that there was “this trickle” coming out of his mouth.

“I tried to wake him up,” she says, “first by calling his name and then shaking him, but he just wouldn't wake up.” Following what she explains is standard German procedure, she tried to locate the man she remembers as Jimi's private physician, Dr. Robertson, but the

her out: “You're my Prince Charming,” she smiles, as I close the door.

Less than a year later, in April 1996, I'm back in Seattle, at a hotel just up the street from the Sheraton, when the phone rings at around 6:30 in the morning. It's Kathy Etchingham, calling from London, where a few short days before, she'd won a British High Court ruling against Dannemann, whose elaborate coffee-table book of original paintings and the last photos taken of Jimi, *The Inner World of Jimi Hendrix*, refers to someone clearly recognizable as Etchingham as “an inveterate liar.” The statement was in direct violation of the injunction the High Court had placed on Dannemann four years earlier, in which, based on remarks in her unpublished 1971 manuscript, she was forbidden to make any such suggestion. The transgression means she's been found

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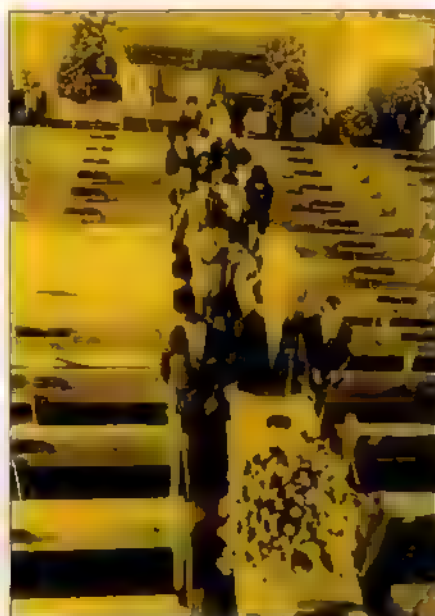
in contempt of court and could even go to jail, though Kathy would have settled for a further, stricter injunction. In addition, an extremely well-corroborated February 1996 article in *Musician* magazine, by then-editor Robert Doerschuk, has all but dismantled Dannemann's version of critical events and, especially, her always dubious claim that she was Hendrix's "fiancée," a claim Kathy insists was largely based on "stealing my history with Jimi."

Nevertheless, Kathy's voice is filled with shock "James, have you heard? Monika has committed suicide. They're saying she locked herself in her garage, in her car, with the exhaust pipe running. Oh, James, I feel just terrible."

♦ ♦ ♦ ♦ ♦  
"DO YOU SMOKE REEFER?" asks Noel Redding, sitting back in his dressing room on a September afternoon in 1995 and offering me the live end of a perfectly rolled joint. From the rehearsal room down the hall, in the wings of the Seattle Center, a phenomenal version of "Machine Gun" is being rehearsed by Buddy Miles, Billy Cox and Hendrix "tribute" player Randy Hansen, who's better in rehearsal than I've ever heard him live—no faux-Jimi antics or goofy stage-wear, just an incredibly fluid and reverent improv that sounds truer than any note-for-note ripoff ever could. Maybe it's just the weed kicking in, but even Redding, Jimi's bass player and friend from the classic Experience lineup, whose critical and honest ears some say hastened his departure from the group, seems moved by it. Or maybe there's something else behind Redding's eyes

*"I think Jimi was living a hallucination that HE WAS JESUS, and he was inside a passion play, and that in a way, he manufactured his own crucifixion."*—Eric Burdon

"It's still very sad that a friend of mine had to die in that manner," he sighs. "Hopefully, the truth will come out at some point." I prompt him—what new truths are out there? "Well, a lot of new information has come to light recently," he begins cautiously. "See, Hendrix—I never call him Jimi—had gone out supposedly, during the day, had a couple reefers with a few girls at a party—that doesn't harm you—and is supposed to have taken a Black Bomber, an amphetamine. Then he went to this other party, where he supposedly got spiked with acid. And there have been various things said: that perhaps the LSD had strychnine in it or something, or there were some downers in the red wine. I suppose we'll never know. But then he went back to the flat with Monika. Now, if you were around in my old era, you'd know that the only way to get off acid is to take a downer, because it slows you down. Hendrix knew all about drugs, all about downers. We all did; we were professional pill-takers. That's why I still can't understand the guy taking nine downers."



Do you mean the nine Vesparax pills that he's said to have taken? "Yeah, and then drinking lots of red wine after taking them—that's very dangerous," Redding says, shaking his head. "You don't do that. I've seen people who've taken downers while drinking, and they got into trouble. I reckon he got into trouble and started gawking, as we say in Britain, and the downers wouldn't allow him to have a gag reflex. Okay, so you turn him on his side, get a bucket there, or else get him into the bathroom and put your fingers down his throat to get him to spew up. And, at the same time, you call a bloody ambulance." He pauses to relight the joint.

"But we gather," he says, exhaling, "based on the doctor's statements, that Hendrix could have died much earlier than was originally stated, maybe more like five or six in the morning, rather than around 11. Something went wrong, Hendrix died and, I'm told, various people were called over to the flat. These people had a little meeting, cleaned up the place, left and made up a story. Of course, nothing was ever found. Dannemann says she rode in the ambulance and that Hendrix was still alive at that point, but the ambulance men said they came to the place and the flat was empty, just Jimi dead on the bed, and he'd obviously been dead for a long time. Of course, I'm not a forensics specialist...I'm a bass player."

♦ ♦ ♦ ♦ ♦  
THE FIRST RAYS OF THE RISING sun are beginning to show through the drawn curtains in Eric Burdon's room at the Russell Hotel in Central London. It's the morning of September 18, 1970, perhaps 6 A.M., maybe 6:30. The phone rings. Alvenia

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Bridges, a tall, lean and striking black woman with whom Burdon has spent the night, answers the phone. It's 23-year-old Monika Dannemann, in a panic, nervously explaining that she has spent the night with Hendrix, and that Jimi is sick and she can't wake him. She asks for a phone number for a Dr. Robertson Alvenia tells her to forget the doctor and call an ambulance at once.

Burdon takes the phone from Alvenia, irritated, hungover and still high from the night before, when he'd gigged with War at Ronnie Scott's. "He's just stoned," groans Burdon grumpily. "Pour some coffee down his face and

ly she was afraid of what her parents would think. Her father, a former Nazi soldier, had recently suffered a stroke, and Monika would claim for years afterward that the only reason she and Jimi hadn't publicly announced their "engagement" by that point was to protect her father from another heart attack.

Alvenia Bridges, however, doesn't hesitate she calls a cab and heads out on the 30-minute drive to Lansdowne Crescent, with War's tour manager, Terry Slater. Burdon is delayed, still trying to get his head together, and he follows shortly thereafter. When he arrives, the door to the flat is wide open, and Burdon walks into

he assumes is a suicide note, and the three hustle Monika out of the house and drive off before the ambulance has time to arrive. Jimi lies there alone, covered in his own sickness, with no one to honor him. A cold breeze blows through the open front door

◆ ◆ ◆ ◆ ◆

**O**N SEPTEMBER 10, 1969, HENDRIX performed at the opening of a Mob-run discotheque in downtown Manhattan called the Salvation. The gig was a favor to the club's promoter, a big-time coke dealer named Bobby Woods, and to the toughs that owned it. "The Mafia had been getting concerned over the sting of the new studio [Electric Lady]," reports Harry Shapiro in *Jimi Hendrix: Electric Gypsy*, "fearful that it would become the focus of unwelcome attention from the police, looking for drugs in an area the Mafia largely controlled. Mike Jeffery was anxious not to upset anybody, and the Salvation gig was an easy way to do them a favor. Jeffery owed the Mafia and Jimi was the collateral." A few months later, Woods was found dead, riddled with bullet holes—all the earmarks of a gang-style hit.

It wasn't the only bullet Hendrix had dodged from the Mob. That same year, looking to score some coke, he'd been kidnapped from the Salvation by members of New York's "junior" Mafia, who told Mike Jeffery that

CONTINUED ON PAGE 108

*"We were waiting for the guns to come out, but  
JIMI NEVER BACKED DOWN...he was lucky he  
wasn't killed."*—Arthur Allen

slap him around and wake him up." Burdon slams down the phone and dozes off again, only to awaken suddenly with a hideous sinking feeling. He redials Dannemann's flat. "Get a fucking ambulance over there, right fucking now," yells Burdon. Monika stammers, "I can't have people around here now—there's all kinds of stuff in the house." Years later, Burdon tells Etchingham, "I thought she was stalling because of the drugs in the house, and she was scared and didn't know what to do." Most like-

the gloom, only to avert his eyes when he sees Jimi's vomit-covered body on the bed. "I couldn't look," he tells Etchingham years later, his voice cracking. "Because of the mess I just couldn't look." After calling the ambulance, he and Terry Slater collect whatever drugs they can find in the apartment and go outside and bury them in the garden square behind the flat, while Alvenia tries to comfort Monika, who is completely distraught and hysterical. Burdon finds the poem "The Story of Life," which



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**BILLY GIBBONS**

**DUSTY HILL**



# LIQUOR IN THE FRONT POKER IN THE REAR

With *Mescalero*, their first album in five years, **ZZ TOP** prove that the bawdy bad boys of boogie can still raise hell with the best of 'em.

by DAN EPSTEIN

Photographs by  
JUSTIN BORUCKI

**I**T'S A GRAY MARCH AFTERNOON IN Houston, Texas. Outside, the rain is coming down in chilly torrents. But inside a hotel suite near the city's Galleria shopping center, hometown heroes ZZ Top are basking warmly in the toasty glare of a TV crew's lighting rig. Scheduled to play Rodeo Houston tomorrow night, drummer Frank Beard, bassist Dusty Hill and guitarist Billy F. Gibbons have assembled to





good-naturedly answer a few questions about the three-week rodeo/music event for the local news media "You've gotta put on a good show in your hometown," says Dusty. "Otherwise, you hear about it the next day at the gas station!" When the interviewer asks them the secret of their success, Gibbons doesn't miss a beat "Tone, taste and tenacity," he rumbles from behind his omnipresent beard and shades.

Go ahead—name another rock band that's stayed together without a single lineup change for as long as ZZ Top. You can't; even U2, who are generally viewed as the model of long-term band unity, first took the stage almost eight years after Billy, Dusty and Frank's inaugural jam at a 1969 Halloween party. Put it down to tone, taste, tenacity or anything else you like, but for more than 33 years now, the self-styled "Little Ol' Band from Texas" has consistently offered up a deliciously twisted, gloriously distorted spin on Lone Star State blues. They've incorporated various technological advances along the way, yet they've typically ignored the prevailing fads and trends of the moment. The ZZ

**“WE’VE  
ALWAYS  
SAID,  
‘MAKE  
IT LOUD  
AND  
IT’LL  
BE  
FINE.’**

*Billy Gibbons*

story is a Texas-size tale, one that will be told best by the band's long-rumored, career-spanning box set, which should finally hit the racks sometime this year. In the meantime, *Mescalero* (RCA), ZZ Top's sprawling 16-track new album, has just ridden into town to add its own unusual chapter to the ongoing sonic saga.

Produced by Gibbons at his Foam Box Recordings studio in Houston, *Mescalero* has a little bit of something for all ZZ Top fans, whether they met the band on 1973's *Ties Hombres*, 1983's *Eliminator* or its last record, 1999's *XXX*. "It has some early style, some muddle style and then some

wild style," Billy says with a smile. You want some old-school roadhouse crunch? Dig the low-down boogie of "Liquor," the raunchy "Buck Nekkid" or the greasy cover of Lowell Fulson's "Tramp." Need a little blues to go with that heartbreak? Try the tear-jerking lament "Goin' So Good." Have a taste for some futuristic, industrial-flavored beats? Help yourself to the goofy "Me So Stupid" or the driving instrumental "Crunchy." And then there's tracks like "Mescalero," "Two Ways to Play," "Punk

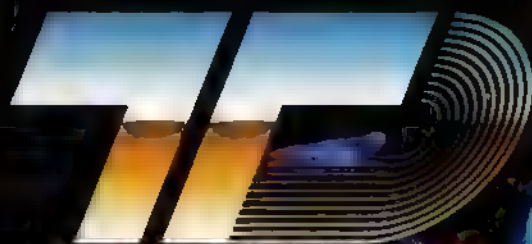
Ass Boyfriend" and "Piece," on which ZZ Top sound both more nastily fuzzed-out and more electronically hot-rodged than ever. In fact, if pressed for some sort of shorthand to sum it all up, you could do far worse than to describe *Mescalero* as "Tush' Goes Techno."

"Hey, not bad! Can we use that?" Billy says, as he and Dusty sit down with *Guitar World* to discuss the new record. According to the guitarist, the album's genesis began with one of the band's last European tours, where the boys were subjected to a steady stream of electronic sounds in the local clubs and watering holes. "Techno is rockin' over there," he says. "They do it in a different kind of way than what we might consider it from stateside—it's a little more heavy. And Dusty's kind of pushed me off in a direction. He said, 'Put this into your brain—think early-style ZZ with the European thang.'"

"Techno" is a word almost like "disco," Dusty adds. "It's got a bad connotation to it, you know what I mean? But there's cool techno, stuff that has more of an element of rock and roll to it. Plus, when we put our hands on it, it gets dirty. Which, you know, is good as far as we're concerned."

Dirty sounds certainly do abound on *Mescalero*, thanks in part to an odd German guitar called the Teuffel Birdfish. A lightweight

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aluminum instrument with no headstock, three moon-shaped humbucking pickups and interchangeable "tone bars," the Birdfish looks more like a work of postmodern sculpture than like a functional ax.

"This eccentric German guy makes them in some hidden-away barn in the dark part of the Black Forest," Billy explains. "But there was a Teuffel rep based in Orange County, California, and he knew that ZZ Top—both Dusty and I—had an affinity for the odd and unusual. And I'm thinkin'. Well, I've heard that before... But he was like, [in Texas approximation of German accent] 'Oh, Billy, let me zend you zomethin!' Well, we opened the box, and I said, 'What is *this*? Whatever it is, I like it'."

"Dusty and I experimented with them, just out of curiosity. But they had our kind of sound right out of the box. And we used them on four tracks—'Mescalero,' 'Two Ways to Play,' 'Buck Nekkid' and 'Piece.' They're quite comfortable, they stay in tune great. It's adjustable in every way that you'd want—the pickups go up and down, they go forward and back, you can set your pickup position to the 16th of an inch. It really shines on 'Mescalero' because of that dirty, raunchy tone. I defy any other instrument, besides these oddball things, to get

that crazy. It would take a line of 50 fuzztones!"

Of course, it wouldn't be a ZZ Top album without the presence of Pearly Gates, Billy's legendary '59 Les Paul. "Pearly's on just about everything on *Mescalero*," says Billy. "Pearly Gates is the cornerstone of sound, and from all that, others will be judged. I also used an old Gretsch that Bo Diddley gave me [see sidebar, below], and a '51 black-pickguard Esquire that I think I used on 'Tramp.' It was tuned down to low B, which almost rendered it unusable, but it lended that heaviness to it. It's a strange sound—strange in a good way, I suppose!"

For a band so steeped in blues history and lore, ZZ Top have surprisingly few covers of classic blues numbers in their discography. But the lure of "Tramp," originally recorded in 1966 by Lowell Fulson—and later covered by numerous artists, most famously as a duet by Otis Redding and Carla Thomas—simply could not be denied.

"I heard it on the radio in Los Angeles during one of the Sunday afternoon blues hours," Billy explains, "and I couldn't forget it. It just stuck and stuck and stuck." After kicking it around a few times during prerecording jams, the band decided to try tracking it. "It just became so much fun to play, we thought, Hey,

## GIBBONS KNOWS DIDDLEY

*The story behind Billy's prize Cadillac.*

Considering Billy F. Gibbons' well-documented penchant for weird-ass guitars, it's no wonder he views the great bluesman Bo Diddley as something of a patron saint. Diddley's ultrahip, rectangular Gretsch guitars are as much a part of Bo's legend as his raw, rocking sound. So it's with considerable pride that Billy has begun strapping on a rare Gretsch custom job given to him by Diddley himself. Known in some circles as the Cadillac (its flinlike body recalls the taillights of classy Fifties-era autos), the guitar recently made the acquaintance of *Guitar World*, courtesy of its very proud new owner.

rewrapped the rear pickup for me to the Pearly Gates specs. Other than that, it is stock. **CW** So you didn't decide to anchor the floating bridge? **GIBBONS** No. That was an anomaly in Gretsch guitars: you had to be careful not to remove all the strings at once, because the bridge would literally slide off the instrument. But for the most part they took that into

and turned it into Pearly Junior, Pearly's little sister. [laughs] **CW** Do you have to use heavier strings on the Gretsch than you do on your other guitars?

**GIBBONS** No. We didn't think that it would work, because I've gotten in the habit of using quite a light gauge of string. We're running an 8 [.008] as the high E, and then it's 10, 12, 20, 30 and 40 [.010, etc.]. So the strings are



**BILLY F. GIBBONS** Gretsch built this guitar for him back in '60 or '61. You can see it on the cover of his [1961] album, *Bo Diddley Is a Gunslinger*. It has a couple of Filtertron pickups and a Space Control bridge, and it's got a shiny red paint job. It was still like brand-new when he gave it to me, because it hadn't been out of its case in 40 years or something.

**GUITAR WORLD** It looks completely stock. Have you done anything to it?

**GIBBONS** Seymour Duncan

account, because the neck angle keeps a substantial amount of pressure on the bridge and makes it fairly stationary. I don't know too many Gretsch players that complain about that bit of business. When speaking of Gretsch, you're addressing a very specialized group of players. [laughs] Die-hard Gretsch fans, they're their own breed—they know how to play 'em. And once you get used to a Gretsch it's a fun guitar. They do have their own sound, but of course, I've wrecked that—I've gone

really, really light, but they hold up. This particular instrument is equipped with a Space Control bridge [introduced by Gretsch in 1958 to replace the Melita bridge—GW Ed.]. You can get it higher off the body than you could the Melitas, which had a little bit shorter adjusting shaft. Of course, using such a light-gauge string with the Space Control, you can get the strings up and off the neck, so there's no danger of fretting out. Space Control [laughs]—I just love the way that sounds! —D.E.

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Shortly before  
ZZ Top's performance  
at Rodeo Houston

let's give this a run!" says Dusty. "Through the years, we haven't done a lot of other people's stuff, but occasionally we'll do something. And with Billy's voice, it just seemed right."

"Lowell Fulson was so great but somewhat underrated in the grand scheme of who gets mentioned," says Billy. "You've got Howlin' Wolf, B.B. King, Jimmy Reed, T-Bone Walker, Freddie King, Albert King. But where's Lowell? He was a talent, he could deliver. His records on Kent have a beautiful, warm sound—'Black Nights'—That's some great, great stuff!"

Aside from his Tuffel Birdfish bass

(allegedly the only one in existence), Dusty used his trusty early Fifties Fender Telecaster bass on the album, along with an off-the-rack Sixties Jazz bass reissue. "Dusty's the only bassist I know that's got a built-in fuzztone in his finger," Billy says, then laughs as Dusty proudly displays his right index finger. Nicknamed "the Pleaser," the stubby digit hasn't bent in decades, the result of a football injury in his younger days. "Whatever I'm playing, once I put 'the Pleaser' on it, it seems to change the sound anyway," Dusty says with a shrug.

Dusty's studio rig, an old Ampeg SVT head with an 8x10 cabinet, made its presence felt dur-

ing the *Mescalero* sessions in more ways than one.

"To get a little separation in the recording room, the speaker cabinets were crammed into the corner, turned in to the wall," says Billy. "Now, our next-door neighbor shares a common wall—granted, it's a pretty significant fire wall, but the way Dusty plays... Our neighbor is a photographer, and he basically does glam-our work. One day he came over and said, 'So, what's up?' And I said, 'We're basically just reviewing the tracks, doing a little catch-up and housecleaning. Why do you ask?' And he said, 'Because I've got these great-lookin' girls comin' in, and they always work better when that 'boom' comes through the wall!'"

"It really shakes their tiara," Dusty grins.

"I'm glad you said that," Billy laughs. "I was gonna say something else, but 'tiara' works."

**H**ANG OUT IN HOUSTON with Billy F. Gibbons for any decent length of time and you'll come away with a sense of what it must be like to keep company with royalty. Everywhere Billy goes in H-Town, people call out his name, greeting him like an old friend. Middle-aged men come to his table, hands trembling, to shyly request an autograph; attractive ladies drape themselves around his lanky figure, playfully asking when he's going to marry them. Through it all, Billy remains remarkably gracious, never pulling a star trip

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or being anything less than accommodating. It's been said that no one in rock and roll truly enjoys his fame more than Billy F. Gibbons, and there's little in his manner to contradict such a statement.

There are, however, times when the patience of even the most stoic individual can be sorely tested. The night before ZZ Top's appearance at Rodeo Houston, *Guitar World*, Billy and a couple of his pals repair to a local cantina for a post-rehearsal round of beer, margaritas and chicken enchiladas. It's almost clos-



ing time, and the place is empty save for a few customers and one exceedingly drunk mariachi, whose filmy eyes light up as soon as Billy walks through the door. Although the guitarist is too soused to play, let alone drive home, he insists on performing a number or two for Billy and his crew. Billy requests the tradition-

al Mexican ballad "Volver, Volver," taking the high vocal harmony as the musician happily fumbles his way through the song.

When the performance concludes, Billy's

cohorts offer polite applause, silently hoping that the mariachi will return to his barstool. Instead, fired up by the positive reception, the man begins to yammer excitedly in rapid-fire Spanish, oblivious to the fact that not even Billy, the one person at the table with decent *español* skills, has any idea what he's talking about. Then, satisfied with his monologue, the guitarist breaks into a rendition of "Guantanamera" that can only be described as grinding. As his audience looks on in wordless horror, a steady stream of drool begins to pour from the right corner of his mouth while he plays; the saliva waterfall first hits the body of the guitar, then splashes straight into the fresh basket of tortilla chips sitting on the table. "I think these oughta be hermetically sealed or something," Billy says, chuckling as he gingerly moves the chip basket to the next table, before the restaurant manager finally escorts the sodden guitarist back to the bar. "But what I really wanna know is, what kind of *tequila* was that cat drinkin'?"

For all his elemental sang-froid, you've gotta wonder sometimes if the guitarist's self-effacing sense of humor—his business card reads "Gibbons: Friend of Eric Clapton"—and eccentric personal style hasn't somehow kept Billy F. Gibbons from getting his total due as a musician. To much of the world, Billy is more of a cartoon character than a guitar hero, but his searing approach to electric blues is certainly as unique (and nearly as influential) as that of Clapton, Keith Richards or the late Stevie Ray Vaughan.

*Mescalero* represents yet another milestone in Billy's endless quest to refine his saturated, instantly recognizable tone. "I'm not above taking a moment to experiment with this and that," he says, rattling off a list of effects that includes Vari-Drive, Real Tube, Austone and Expandora distortion units, some ancient DeArmond tremolo pedals and "that Dan-electro wah-wah that looks like a car—that's the craziest thing I've ever seen!" But for the most part, *Mescalero*'s sleazy, splooge-encrusted guitar tones are as much the product of a happy accident of physics as they are of well-chosen stompboxes. Or maybe we'd better just get out of the way and let the man explain.

"I've got a nice little 2x10 Marshall that was put together by Brent Magnano's outfit, Guitar Oasis," Billy says. "For convenience, a Plexi head was stuffed into an old mini Marshall cabinet; there was just enough space to squeeze two 10-inch speakers into it. That's panned hard right on the recording, and then we're using the Marshall JMP-1 pre-amp—it's got a little 12-by-7 tube in it—and that's direct-signaled to the left side, hard-panned left."

"While recording, we kept hearing what we thought was a delay, a little bit of slap-back. But it wasn't *even*—some notes were closer together than other notes. And we looked and we searched, we chased all the signal lines down, and we didn't even have a delay in the

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line. What we suspect was occurring was a simple law of physics: the paper speakers were making their excursions outward and inward, while the JMP-1 was hard-wired. Now, electrons travel much faster down the wire than this primitive method of sound reproduction; the paper was responding slower, but the high notes were close together, and the low notes got wider apart. So it's this organic delay effect. It weaves all over the place—it's *sineary*. We've noticed that it even changes from guitar to guitar, particularly Fenders. Because of their longer scale, they have a tighter, treblier sound, and of course it's reflected in the amplifier end of things. Man, just when you think you know it all, something jumps up to say,

'Nope, it's gonna change on ya!'

According to Billy, humidity—something that Houston has no shortage of—also played its part in the recording. "The quality of the air surrounding a microphone can really affect the sound," he says. "You say, 'What's different today?' Well, it's 100 degrees and 80 percent humidity; the air is rich, and then if that changes, guess what? The response of that speaker and diaphragm of the microphone, it's all different, because the air between 'em is different. It's amazing. It can drive you crazy—good crazy."

"Maybe that's what contributes to the magic and the mystery that differentiates Texas tone from anyplace else. Particularly on the Gulf


Coast—you get players from the Mexican border, all the way through Louisiana and Mississippi. You get in a hot rod and follow Interstate 10 until it ends over in Florida; as long as you stay south, it's gonna be fat and sassy."

**I**T'S NEARLY SHOWTIME AT Houston's Reliant Stadium, an edifice so monumentally hulking it positively dwarfs the neighboring Astrodome. This is the eighth night of this year's Rodeo Houston, but most of the 60,000-plus people in attendance seem as if they couldn't care less about the evening's calf-ropin' and bronc-bustin' competitions. They're here to see ZZ Top, playing back in their hometown for the first time in 12 months.

After country artist Lee Greenwood gets the crowd pumped with a solo performance of his "God Bless the USA," set to a backdrop of Space Shuttle and U.S. Air Force footage, Billy and Dusty emerge onto the revolving stage in rhinestone-studded serapes and 10-gallon hats and promptly kick the shit out of a hit-packed 15-song set. Billy plays his Bo Diddley Gretsch for most of the evening, then whips out Pearly Gates for a couple of numbers—only it's not actually the fabled '59 Les Paul but rather a hollowed-out reissue model that, Billy proudly tells *Guitar World*, "weighs less than a Martin acoustic."

"We steamed off the top and went for it," he says. "I was like, 'I don't want a speck of sawdust that isn't necessary.' We did four of 'em—standard, right-off-the-rack Gibsons. There was one of the Gibson Les Paul reissues that was quite pricey, but I knew that we were taking a chance on totally trashing them anyway, so we bought the cheap ones."

In sound and attitude, ZZ Top still come off more like a garage band than a classic-rock institution. Not surprisingly, they've been heartened by the emergence of newer, rawer bands like the Hives, the Vines and the White Stripes. "What they're doing feels closer to the heart of how we started than anything else out there," says Dusty, who paid his garage-band dues with Frank Beard in the American Blues before they hooked up with Billy, who had been playing with the Moving Sidewalks "just bangin' for it and gettin' complaints from neighbors, you know? I mean, you've gotta get complaints from neighbors, or you ain't doin' it right."

"All of the 'the' bands, they're poignantly expending their personal energy toward 'getting it right,'" says Billy, nodding sagely. "What 'right' is, we don't know. But when you feel it, it's good. And these guys are doing it." ZZ Top are doing it as well, and they'll probably continue to do so until the Grim Reaper pries their vintage axes from their cold, dead hands. "We're still the same three guys, playing the same three chords, enjoying it all," says Billy. "That's how we started—we've always said, 'Make it loud and it'll be fine.'" And it always is. 

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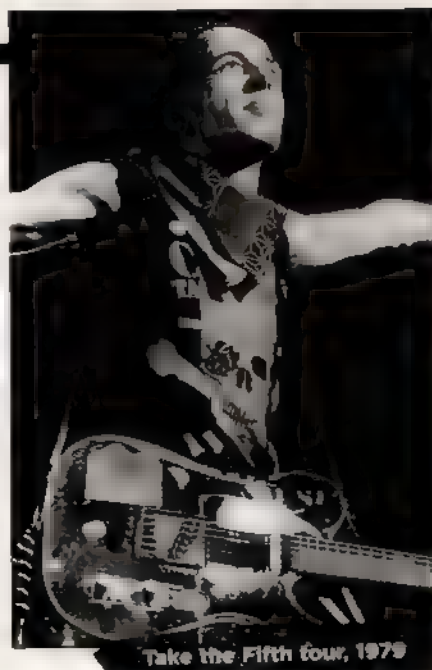
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and Simonon, Strummer jumped at the chance. He was seduced not only by Rhodes' association with the Sex Pistols but also by his attitude regarding sociopolitical musical content, something that Strummer was eager to explore as well. The singer quickly adapted his philosophies to the music being created in the Davis Road rehearsal space. At the group's first session, in June, Jones pulled out a song he'd been working on about his girlfriend called "I'm So Bored with You." Strummer quickly changed the refrain to "I'm So Bored with the U.S.A.," turning a song about romantic frustration into an angry rant against American influence on British culture. By the end of that first session, Strummer had found his calling.

"The day that I joined the Clash was very much back to square one—year zero," he says in *Westway*. "We were trying to grope in a socialist way to some future where the world might be less of a miserable place than it is."

On July 4, 1976, a mere month after solidifying their lineup, the Clash played their first live show, supporting the Sex Pistols at the Black Swan in Sheffield. Sporting shirts and pants they'd painted with slogans, the Clash debuted a handful of original songs, delivering them with a furious impunity that belied their short time together. The group's popularity grew quickly, and on August 29, the Clash again supported the Pistols, this time at a larger gig at



Screen on the Green, a cinema in North London that had begun hosting musical events. A common characteristic of early punk shows, says Jones, was the emphasis on "VFM—Value for Money. It was one of the rules of thumb that you kept your ticket prices low, and your album prices as well. For Screen on the Green, the bill was the Sex Pistols, the Clash and the Buzzcocks. And it was 50 pence to get in! That wouldn't even get you on the bus!"

As 1976 rolled to a close, punk was for-

midable, a force the major labels could no longer deny. Although the Clash were just seven months old, they had already achieved a high profile in the punk community. In January 1977, Bernie Rhodes obtained for the band what just a few months before would have been impossible for a punk act: a £100,000 contract with a major label, CBS.

"It happened quite fast," says Simonon. "We'd been the new thing on the block that the record companies didn't really wanna go near. But when they saw how popular, how far-reaching, punk was, they couldn't resist."

Despite the group's good fortune, signing to CBS alienated the Clash from some hardcore punks who believed the group had sold out to the corporate devil. Following the move, the punk journal *Sniffin' Glue* printed a reader's letter that proclaimed: "Punk died the day the Clash signed to CBS."

Noted Strummer, "I remember thinking, Well that's nice for you, but we were never your toy to begin with."

Recorded in three long weekends, *The Clash* was, essentially, the group's live show preserved in a studio recording. In addition to "I'm So Bored with the U.S.A." and the group's anthem, "White Riot," the album contained the Clash's version of "Police and Thieves," a reggae song by Junior Mervin then popular in England. Although the punks embraced multiculturalism, at that time it was unheard of for a band to

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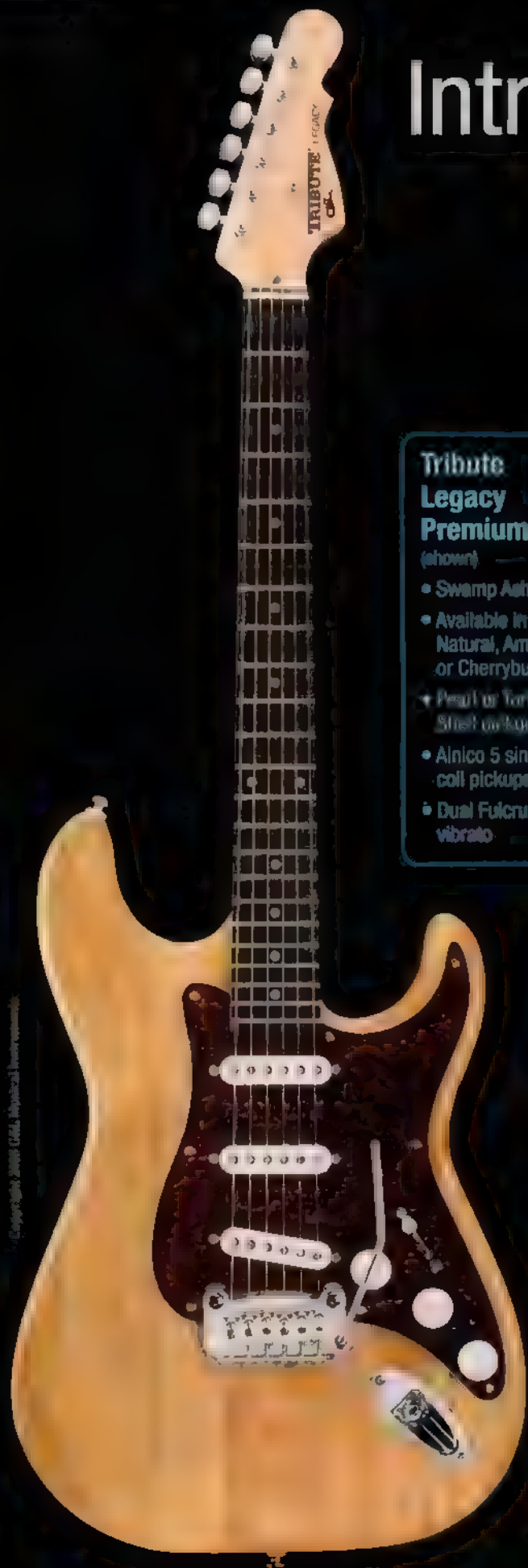
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# THE CLASH

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## THE CLASH

venture beyond punk's ragged musical borders. Giving the song their own unique spin, the Clash demonstrated a musical adventurousness that would become a hallmark of their music.

Released in England in April 1977, *The Clash* debuted at No. 12, making for an impressive start. Despite the album's success in Britain, the group's U.S. label, Epic, was scared off by the album's raw sound and refused to release the record stateside. It hardly mattered. As the punk movement spread into America, curious listeners began requesting the album from record stores. Within a year, more than 100,000 imported copies of *The Clash* had been sold in the U.S., making it the best-selling imported album in America.

The Clash had a hit. But before touring behind the album, they would undergo a lineup change. Prior to recording *The Clash*, Terry Chimes had grown fed up with the group's political stance and quit. He'd rejoined to see the band through the recording, but now the Clash were left to search for his replacement. After auditioning, in the band's claim, "every drummer in London," the Clash found Nicky "Topper" Headon. Stylistically versatile and blessed with tremendous endurance, Headon would play a vital role in the Clash as the group developed from a punk band to one that would tackle nearly any style of music to cross its path, from reggae to disco to rap. Noted Strummer, "Finding someone who not



Strummer shows off new boots: "We were never your toy to begin with."

only had the chops but the strength and the stamina to do it—that was just the breakthrough for us."

Although less than a year old, the Clash were growing tremendously as musicians and songwriters. Even with the first album, Jones had begun crafting unique guitar arrangements for himself and Strummer that demonstrated a greater degree of musicality than that found in punk groups. Compared to Jones and Headon, Strummer and Simonon stood out as the weaker performers on their instruments. But what

they lacked in ability they more than made up for in their stage presence.

Recalls Jones, "Joe played guitar so intently that his fingers were worn down to the point of bleeding a lot of the time. His fingers were, like, blunt at the end. He'd play so furiously, banging against the guitar, that he would have, like, padded towels and stuff gaffer-taped to his [right] arm to keep it from bleeding."

Simonon recalls a moment from one of the group's early rehearsals that would later prove prophetic: "Joe got a piece of chalk and drew it across the floor. Mick and Topper were on one side and Joe and I on the other. And he said, 'On that side is the musicians, and on this side is the entertainers.' We were the shouters, Joe and I. That's simplifying it, really, because we're all sort of musicians in various degrees. But maybe we were a bit rough around the edges compared to the other two."

By the end of 1977, the Clash had become Britain's top punk group. A television ban on the Sex Pistols prevented them from increasing their reach; the group was falling apart anyway from the effects of its own inner turmoil. In January 1978, the Pistols broke up, and the once-cohesive punk scene began to splinter. As the Clash prepared for their second album, the punk community's expectations of the group were running high.

Thus it was a cause for concern when the

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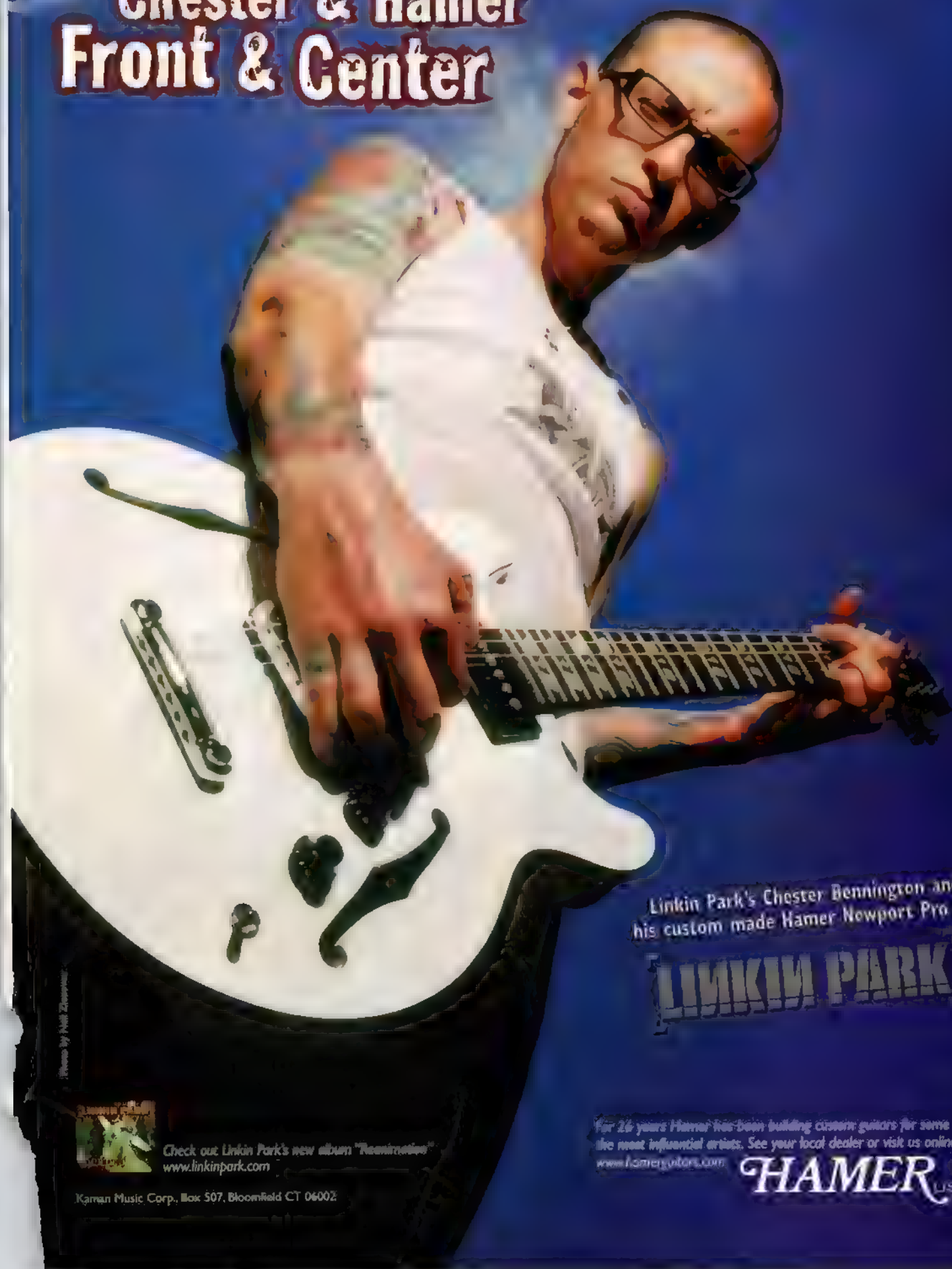
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## THE CLASH

group selected an unlikely producer for its sophomore album, an American named Sandy Pearlman, best known for having produced Blue Oyster Cult. *The Clash* had been recorded quickly and with little fuss. For *Give 'Em Enough Rope*, however, Pearlman was determined to coax a polished performance from the group, demanding numerous takes before he was satisfied. His effort paid off, although upon its release in November 1978 *Give 'Em Enough Rope* was savaged by critics and fans put off by the group's uncharacteristically burnished sound.

While Pearlman is largely credited—or discredited—for the album's production, the change in the Clash's sound was due in part to the group acquiring new equipment following the success of its first album. Prior to forming the Clash, Jones had purchased a Les Paul Junior, "because that's what Johnny Thunders played," he says. Now he indulged in a variety of Les Paul models, including a TV model—another Thunders staple. Simonon, for his part, set aside his Rickenbacker and began playing a Fender Precision, while Strummer stuck by his choice of a Fender Telecaster and, as a second guitar, a Fender Esquire.

At the same time, Jones acquired a Mesa/Boogie head with a 4x12 cabinet. The choice was unusual, considering that Mesa/Boogies were largely the province of American guitarists. "I'll bet you Mick Ronson had one or something," Jones says by way



Jones and Strummer, "always full on."

of explanation, laughing. "But I didn't use the speaker in the Boogie 'cause I kept blowing them up. I needed a bit more power in the speaker department, so I unplugged the speaker and used the 4x12 cabinet."

If British punks felt distanced by *Give 'Em Enough Rope*, Epic embraced it. In addition to releasing the album in the U.S., the label took the opportunity to at last issue *The Clash*, albeit with a revised song lineup that included some of the group's more palatably produced British singles. Neither album performed well in the American charts—punk proving, ultimately, to be more successful in Britain—but it was of little consequence to the Clash. They were already

planning their next project: an exploration of their musical roots. Those who wondered what that might entail got a brief taste in May 1979, when the group released its version of the mid-Sixties American hit "I Fought the Law (And the Law Won)." Delivering the lyrics with defiance more than with defeat, Joe Strummer seemed to present the song as a kiss-off to the very punks who had deserted the Clash, declaring the group's independence from the limitations that came with allegiance to the scene.

"Punk was dying out," says Jones matter-of-factly. "Some moved on, some chose to remain. For us, there was no question of staying behind."

In 1979, following a brief U.S. tour, the Clash began preparing for their next album in a rehearsal space in London's Victoria district. The band was by now seasoned in a way that it hadn't been for *Give 'Em Enough Rope*. With each member contributing his ideas, the new music developed in an atmosphere of diverse influences and creative tolerance. For the first time, the Clash undertook the writing of their songs as a unit, with each member playing off the others for inspiration. "For example," says Simonon, "I would start playing a reggae sort of bass line, and Joe would start doing something for his style, and then Mick would join in. And the music would just evolve, like that!"

So productive were the sessions that, by the

CONTINUED ON PAGE 169

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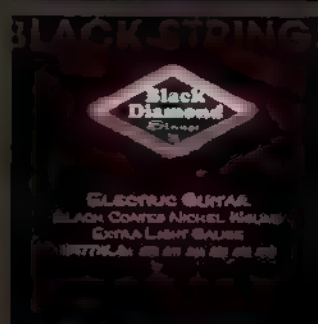
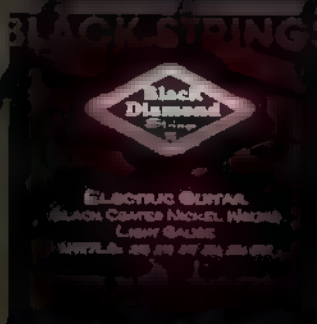
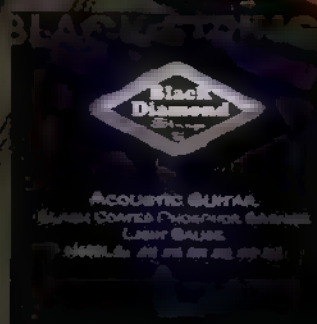
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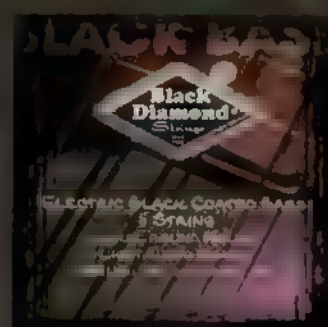
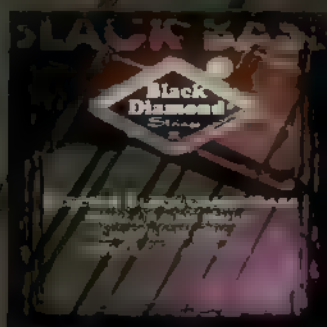
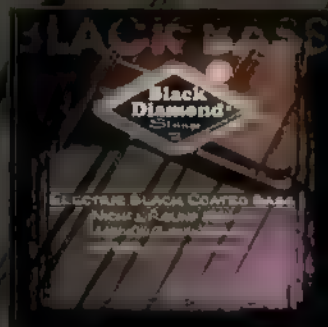
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"Jimi was dead unless Mike handed over Jimi's contract." Jeffery, in a black limo, took a few well-connected toughs of his own up to the house in Shokan, New York, where the suits were holding Hendrix, and managed to defuse the situation, which some have suggested was Jeffery's own back-handed means of keeping Jimi in line. In John McDermott and Eddie Kramer's *Hendrix: Setting the Record Straight*, Jimi's pal Arthur Allen, of the singing duo the Ghetto Fighters, also recalled Jimi once boldly confronting a "gangster [who] was a serious terror in Harlem" and had "a few bodies under

3,000." Etchingham suggests that it was not a very well-kept secret among Hendrix's band and crew that the smack for which he was busted in Toronto in 1969—along with a hash pipe—was not an overlooked gift from an anonymous "female fan," or a plant by Jeffery to keep him in line, but Hendrix's own stash, which he liked to occasionally snort—not shoot. "Look, anybody who says Jimi didn't like drugs is absolutely full of shit," says Etchingham. She agrees, like Eric Burdon, that it's even possible that some kind of drug-induced psychosis may have finally gripped Hendrix

even for Hendrix. "The Story of Life," while perhaps not a true suicide note as Eric Burdon first claimed, does rather morbidly refer over and over again to Jesus "after they crucified him," asks why "the woman's always mentioned at the moment that we die" and laments that "the story of life is quicker than the wink of an eye." "The guy had tripped out on LSD," Eric Burdon theorized to author Steve Roby's fanzine, *Straight Ahead*, "and I have been inside the same hallucination, where I saw Jesus or Buddha, together or separate. After thinking about it, what I think is that he was doing too much dope to be in the public eye situation that he was in, surrounded by all the 'yes' people he was around by the time Jeffery had taken control. Everyone was like, 'Yes, Jimi, have this one Jimi.' I think he was living a hallucination that he was Jesus, and he was inside a passion play, and that in a way, he manufactured his own crucifixion."

## Could the Mob and the FBI have had shared reasons for **TAKING OUT** Jimi Hendrix? "Personally, I don't buy the mystery," says producer Alan Douglas.

his belt." Says Allen, "We were waiting for the guns to come out, but Jimi never backed down...he was lucky he wasn't killed."

Of course, Hendrix would be dodging bullets from his copious use of cocaine, speed, acid, pot, hash and alcohol for the rest of his life. It was the nature of his rock star scene and a key part of the Sixties high life, and Hendrix was known to indulge regularly and to have been spiked frequently. "It was assumed," says Kathy, "that if the average person could take 1,000 micrograms of acid, Jimi could take

toward the end, an idea supported by Hendrix's Danish girlfriend Kirsten Nefer's account of Hendrix's crippling paranoia in early September 1970. Could the bizarre Jesus complex that Dannemann attributes to Jimi in her unpublished 1971 manuscript, including Jimi virtually anointing himself as the Son of God and allegedly displaying stigmata on his hands and feet, have had some basis in fact?

Okay, maybe not the stigmata. But consider the poem found at Hendrix's bedside when he died, written in handwriting a little woozy

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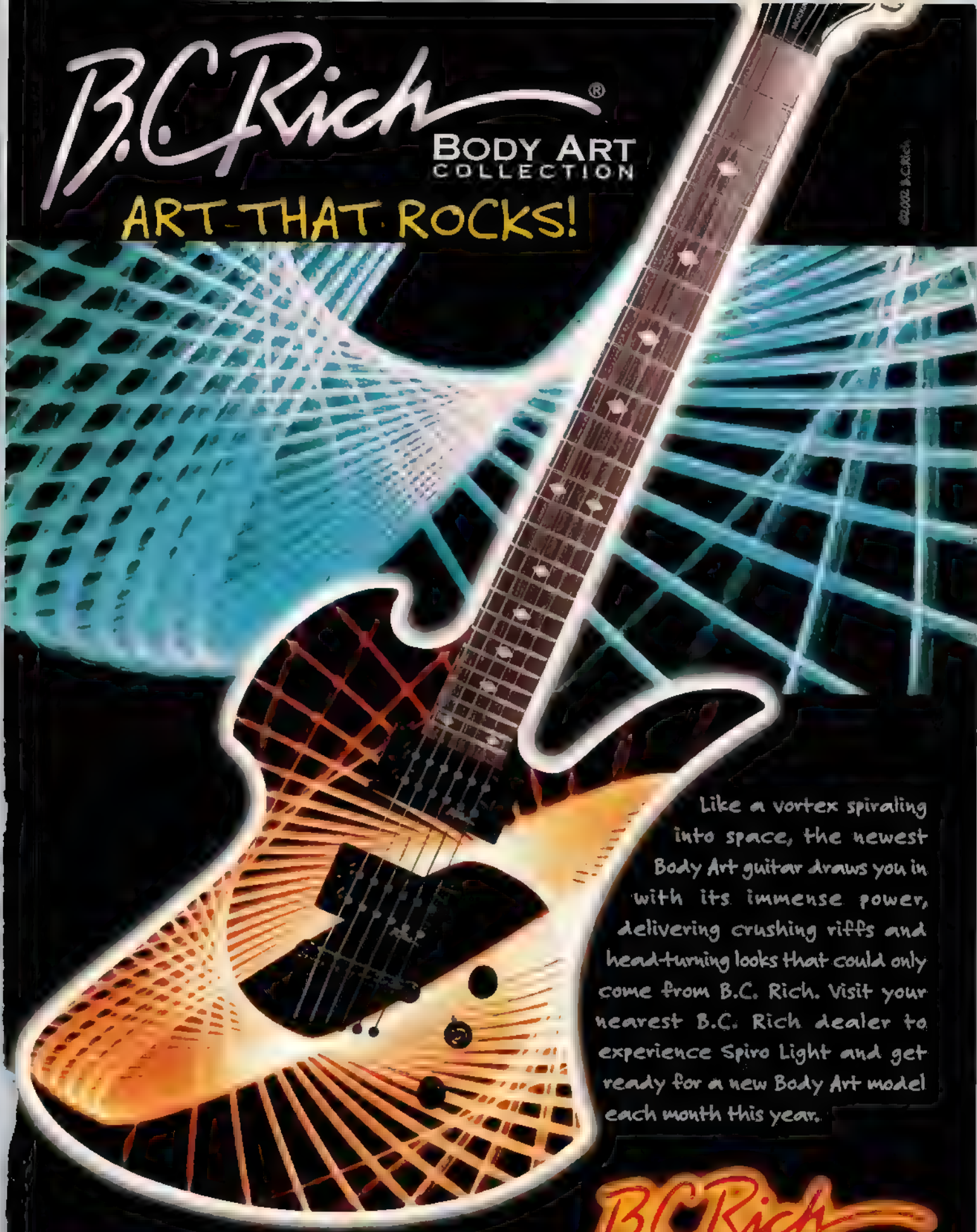
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ly make their way down the iron staircase that leads to the front facing the basement flat at No. 22. According to statements both gave independently in the early Nineties to Hendrix author Tony Brown, they find the door "flung wide open"

"Is anybody home?" they call out, as they enter the flat and try to adjust their eyes to the gloom—all the curtains are pulled shut, there's a putrid smell in the air and only a gas fire throws shadows on the room. "Anyone 'ere?" In the bedroom, they pull open the curtains and find a black male, about five-feet-ten, lying on his back on the bed, fully clothed and covered in a dried, black-and-brown vomit and masses of red wine that cover his hair, his neck

scarf, the pillow and the bedding beneath him. Jones knows the man is long dead right away—after 30 years as an ambulance man, he's got a feel for it. He can smell death, and he can also smell when something's fishy. An empty, open flat and a dead man spell trouble, and regulations dictate that the police must be called to a potential crime scene.

"John," he says to his partner, "go up to the car and radio Control to bring 'round the police." Jones feels for the man's pulse between his shoulders, pinches his earlobes and his nose, and shines a penlight into his eyes. There's no response. Saua comes back downstairs and attempts to use an aspirator to vacuum the vomit from the man's throat, but the

vomit is dry—it's cemented well down into the trachea, and Saua can't manage to open an airway. Not that it would save this poor, abandoned soul, whoever he is. But though there's no pulse and no respiration, it's not an ambulance man's job to diagnose or declare a patient dead—their job is to keep trying until they get him to the hospital.

"What have we got 'ere, then?" ask police officers Ian Smith and Tom Keene as they enter the flat and take a close look around. Grimacing from the smell of the deceased's released bowels, vomit and gas, they watch and follow as Jones and Saua wrap the dead man in some soiled bedding, carry him up the front stairs and lay him on his side in the back of the ambulance—standard procedure for any unconscious patient. The position allows for easy access to the resuscitation equipment if it's needed, though in this case, it's strictly a formality. At 11:37 A.M., Smith and Keene watch as the doors close and the lights and sirens go on in the Wadham-make ambulance. It drives off toward St. Mary Abbotts Hospital on Marloes Road, about 10 minutes away, the wail of its siren cutting through the late-morning haze.

♦ ♦ ♦ ♦ ♦

**"ARE WE READY? OH, AND WHAT about a guitar pick?"** an amped Jimi Hendrix asks his tour manager, Gerry Stickells, waiting behind his wall of weathered Marshall stacks to go on at the Isle of Wight Festival in front of 600,000 fans. Hendrix doesn't feel prepared for this tour, and it shows: it's a ragged, poorly rehearsed set, exactly what he'd feared. But his manager had insisted: they were in danger of losing Hendrix's New York City studio, Electric Lady, if he didn't pull in some quick cash, and a rush tour was Jeffery's solution. Hendrix introduces the first tune—a "Spangled Banner"—like take on "God Save the Queen"—by telling the crowd, "Stand up for your country and your beliefs and start singing, and if you don't, fuck you." His last words to the crowd, following "In from the Storm," are similarly charming, carrying a message of "peace and happiness and all that bullshit." Then he tosses his guitar carelessly to the ground and walks off.

Isle of Wight certainly wasn't Hendrix's greatest gig, but it wasn't his worst either. There was the disastrous last Band of Gypsies gig back in February 1970, the so-called "Peace Rally" benefit at Madison Square Garden, where Jimi, who was reportedly spiked with bad acid, walked wobbily offstage after a single song and left the apologies to Buddy Miles, who was ceremoniously fired by Jeffery when he came backstage. In his last U.S. appearance, in his hometown of Seattle, Jimi had been reduced to yelling "Fuck you! Fuck you!" to the hometown crowd. But the gig three days after the Isle of Wight, in Arhus, Sweden, was even worse.

After babbling nonsensically to Kirsten Nefer about UFOs and admitting to her that he'd taken a couple Mandrax, a reportedly

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"trembling and sweating" Hendrix managed no more than two aborted tunes at the Vejlby-Ris-skov Hallen venue before he doubled over in pain and had to be helped off the stage by a shocked and worried Nefer, who helped him into the dressing room where he collapsed. "He asked for cocaine," club manager Otto Fuorste told the BBC's Jack Friscoff, "and I said, 'We have no cocaine.' He could not play anymore." The following night in Copenhagen, Denmark, Hendrix at first refused to go onstage. His reason, according to Nefer: "He thought that somebody was going to shoot him."

"Do you think I'll live to be 28?" Hendrix asked Kirsten Nefer, a few hours after having dinner with her and her parents in Denmark

It's a question he'll repeat—even to reporters—several times in the last two weeks of his life. Nefer and Monika Dannemann have both suggested that Jimi had a "sixth sense" that he was going to die, but maybe it was less a supernatural premonition than a simple gut fear. I already knew that, in addition to Jimi's trouble with the Mafia, Warner Bros. had a \$1 million "key-man" insurance policy on Hendrix; that Jeffery was siphoning off money into his gambling casino on the Spanish island of Majorca; and that the bulk of Hendrix's earnings were deposited in the offshore accounts of Jeffery's Bahama-based company, Yameta. I knew that Jeffery had served as a British Intelligence agent and that he'd boasted of "undercover

work against the Russians, of murder, mayhem and torture in foreign cities"; that the FBI had at least a 14-page dossier on Hendrix; and that he'd been placed on the FBI's "Security Index" of known "subversives" due in part to support—both tacit and vocal—of the Black Panthers and the Chicago Seven. He was almost certainly being watched by the Bureau's notorious COINTELPRO project, whose mandate was to infiltrate and destroy organizations and individuals involved in the antiwar and civil rights movements.

Could the Mob and the FBI, notorious bedfellows in the American underworld, have had shared reasons for taking out Jimi Hendrix? "Personally, I don't buy the mystery," says Alan Douglas, the controversial and gifted producer of *Voodoo Soup*, *Crash Landing* and *Live at Winterland*. "Jimi and I talked a lot, and sure, Jimi was pissed off with Mike, because Mike continually put him on the road and didn't give him a chance to sit down and write and get objective about what he was doing. It was a constant rush. And Mike did put on him the fact that they were spending so much money on Electric Lady, and that Jimi needed to work to continue the construction. But Jimi had no fear of any gangsterism or underhanded activity so far as Mike was concerned. I don't feel the shadows lurking in the background of this whole thing. People like to create this mystery from it, but I didn't see anything that I thought

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- Roy Kelle, Guitar Tech, Kenny Wayne Shepherd's Band.

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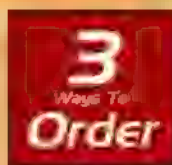
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was frightening." Douglas does admit that whatever money was being earned, "Jim was seeing very little of it."

While most reports on Jeffery's reaction to Jim's death sound unsympathetic at best—Electric Lady's Jim Marron has stated that Jeffery's first reaction was "I always knew that son of a bitch would pull a quickie"—Douglas says that a few weeks after Hendrix died, Jeffery poured his heart out to him: "When Jim died, it devastated him," says Douglas. "He felt very guilty that Jim had died in the midst of their struggling relationship. Michael was changing, he was evolving. He was sorry for the way he had treated Jim, and he was sorry the relationship ended the way it did, with Jim dying,

and him not being able to redeem himself for what he considered past mistakes of his own. I thought it was very beautiful, actually."

♦ ♦ ♦ ♦ ♦  
**"YOU KEEP ME WAITING OUT-**side for an hour in the middle of the night, in a strange part of town, and now you're high on drugs or drunk or something; I don't know Jim, I don't know about anything anymore." It's 4.30 A.M., and Monika is almost hysterical, laying into Jim as they descend the stairs at 22 Lansdowne Crescent. Hendrix rolls his eyes and tries to keep his cool and his balance; he's more fucked-up than he should be, and he's wondering if someone might have slipped him some acid during the

night. All he really wants is to get his favorite black Stratocaster out of Monika's place, head back to his hotel and sleep for a few days.

"Y'know, I never wanted this scene between us to be so...so heavy," he says as she fits the keys in the door and flings it open. Monika's not listening, but as she turns to face him again, a dark figure in a long leather coat emerges from the shadows in the kitchen and clasps a black gloved hand over her face and pulls a knife to her throat. Before Hendrix can respond, two men are upon him—one, a heavy-set man in his forties, pulls a plastic bag over his head and applies a choke hold to his throat, while the other, a tall, wiry man with black hair, knees him in the groin, debilitating him, and quickly binds his hands with a stretch of fabric. Monika tries to scream, but her assailant hisses, "Don't you fookin' make so much as a peep. We're just going to move right over to the bathroom, all gingerly like. And if you ever tell a fookin' soul what happened here tonight, we'll slit yer fookin' throat. Got me, sweetie?"

Hendrix is dragged into the bedroom and forced onto the bed. He can barely put up a struggle as the two men produce a full bottle of red wine—the very same bottle he'd bought himself earlier in the day—and begin forcing it down his throat. He can't breathe or swallow, as the men continue tightening the scarf around his neck, so even as he struggles in vain,

CONTINUED ON PAGE 132

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"Times Like These" – Foo Fighters

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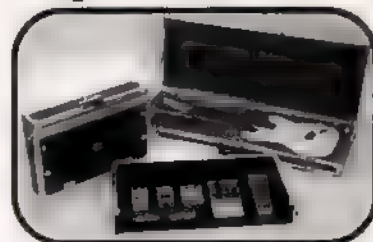
"The Anthem" – Good Charlotte

"Still Waiting" – Sum 41

"I'm with You" – Avril Lavigne

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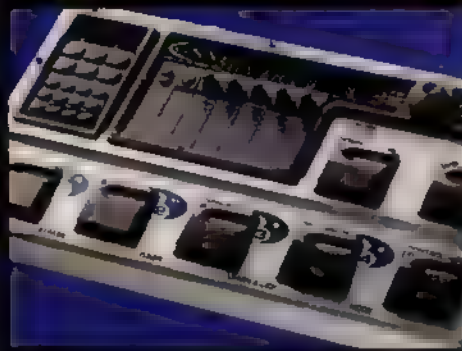
## The Tones Behind The Tunes!

### A Guide to the Perfect Tone

This month's issue presents us with a wide variety of classic and modern guitar styles. Artists like the Clash were huge influences on the modern music sound, mixing influences from punk, reggae and ska, while Texas rockers ZZ Top were possibly the most successful group ever to combine both the blues and rock genres together. So with these songs, along with the newer artists like Linkin Park and the others, it was a real treat to provide you all of their great tones to try

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I hope the tones, playing hints, lessons and music provided here inspire you to take your playing to the next level.

See you on stage.

Tone Guru Billy Clements is a 20-year veteran of the stage and studio and is a prolific creator of tones heard in countless recordings and performances around the world

#### ZZ Top "I'm Bad, I'm Nationwide"

Display Name	Amp	Cabinet	Amp Gain	Amp Level	Cab Tuning	Warp
Green	British	British2	0	70	0.0	0
Red	British	British2	80	60	0.0	-
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah Pickup	off	-	-	-	-	-
Compression	off	-	-	-	-	-
Whammy/IPS/Talk	off	-	-	-	-	-
Stompbox	off	-	-	-	-	-
EQ - Green	-	-5	1636	4	3200	3
EQ - Red	-	0	550	0	5900	8
Noise Gate	on	15	0	-	-	-
Chorus/Mod	on	Chorus	13	70	10	20
Delay	off	Mono	100	36	Off	40
Reverb	off	-	-	-	-	-
Exp Assign	Exp 1	Vol Post	0	99	-	-

#### The Clash "London Calling"

Display Name	Amp	Cabinet	Amp Gain	Amp Level	Cab Tuning	Warp
Green	Midrange	British2	60	65	0.0	0
Red	British	British2	30	70	0.0	-
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah Pickup	off	-	-	-	-	-
Compression	off	-	-	-	-	-
Whammy/IPS/Talk	off	-	-	-	-	-
Stompbox	off	-	-	-	-	-
EQ - Green	-	-4	136	3	4650	8
EQ - Red	-	0	550	2	4550	6
Noise Gate	on	15	0	-	-	-
Chorus/Mod	off	Chorus	13	70	10	40
Delay	off	Mono	120	20	Off	26
Reverb	off	-	-	-	-	-
Exp Assign	Exp 1	Vol Pre	0	99	-	-

#### Good Charlotte "The Anthem"

Display Name	Amp	Cabinet	Amp Gain	Amp Level	Cab Tuning	Warp
Green	Crunch	British2	49	65	0.0	0
Red	British	British2	46	71	0.0	-
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah Pickup	off	-	-	-	-	-
Compression	off	-	-	-	-	-
Whammy/IPS/Talk	off	-	-	-	-	-
Stompbox	off	-	-	-	-	-
EQ - Green	-	5	550	4	3200	2
EQ - Red	-	8	975	4	4650	6
Noise Gate	on	15	0	-	-	-
Chorus/Mod	off	-	-	-	-	-
Delay	off	-	-	-	-	-
Reverb	off	-	-	-	-	-
Exp Assign	Exp 1	Vol Pre	0	99	-	-

#### Linkin Park "Somewhere I Belong"

Display Name	Amp	Cabinet	Amp Gain	Amp Level	Cab Tuning	Warp
Green	Clean	America2	20	80	0.0	0
Red	Rectified	British2	80	65	0.0	-
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah Pickup	off	-	-	-	-	-
Compression	off	-	-	-	-	-
Whammy/IPS/Talk	off	-	-	-	-	-
Stompbox	off	Big Muff	75	89	-	50
EQ - Green	-	0	550	0	3200	0
EQ - Red	-	-3	650	2	5350	4
Noise Gate	on	18	0	-	-	-
Chorus/Mod	on	Chorus	12	70	10	35
Delay	off	-	-	-	-	-
Reverb	off	-	-	-	-	-
Exp Assign	Exp 1	Vol Pre	0	99	-	-

#### All-American Rejects "Swing, Swing"

Display Name	Amp	Cabinet	Amp Gain	Amp Level	Cab Tuning	Warp
Green	British	British2	60	80	0.0	0
Red	British	British2	39	70	0.0	-
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah Pickup	off	-	-	-	-	-
Compression	off	-	-	-	-	-
Whammy/IPS/Talk	off	-	-	-	-	-
Stompbox	off	-	-	-	-	-
EQ - Green	-	0	550	2	4550	6
EQ - Red	-	-5	550	9	1900	7
Noise Gate	on	18	0	-	-	-
Chorus/Mod	off	-	-	-	-	-
Delay	off	v	v	v	-	-
Reverb	off	-	-	-	-	-
Exp Assign	Exp 1	Vol Pre	0	99	-	-

#### Down "Ghosts Along the Mississippi"

Display Name	Amp	Cabinet	Amp Gain	Amp Level	Cab Tuning	Warp
Green	Midrange	British2	90	50	0.0	0
Red	Rectified	British2	80	75	0.0	-
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah Pickup	off	-	-	-	-	-
Compression	off	-	-	-	-	-
Whammy/IPS/Talk	off	-	-	-	-	-
Stompbox	off	-	-	-	-	-
EQ - Green	-	-3	2525	4	4100	8
EQ - Red	-	-30	650	2	4000	6
Noise Gate	on	18	0	-	-	-
Chorus/Mod	off	Chorus	25	70	10	65
Delay	off	-	-	-	-	-
Reverb	off	-	-	-	-	-
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# Getting Signed

Snagging a record deal Isn't exactly rocket science—it's harder. By the Insider

Your singer with the mad abs goes all jet Li during your guitar solos (which are brilliant, of course), your drummer wears a mask made from a real goat's head, and your awesome new DJ, who insists he's a "turntable artiste," elicits backward satanic messages from records even when he spins vinyl forward. Together you're Loadblower, and you're the shiznit of Schenectady. For two months straight you've been packin' 'em in at the Red Brick Tavern... all right, so that's stretching it, but things are *happening*. You can just feel it. It won't be long before the Prize Patrol rolls into town: A&R guys. You know, lemmings, sharks, weasels. Bring 'em on—you're ready, right?—and let the feeding frenzy begin.

Having been, until recently, a card-carrying lemming, and something of a shark and a weasel at times (so I'm told), I—the Insider—must caution you with the authority my former position afforded me: You may be rockin' the Red Brick, but unless your act is as tight as J. Lo's low-riders, you're a long way from a guest shot on MTV's *Cribs*.

Now, I know what you're thinking: What's the Insider know anyway? He was an A&R guy. All A&R guys do is sit at their burnished oak desks, feet up, admiring their Prada shoes and yacking on the phone to other A&R guys about how there's no good music around. Wrong. We spend 90 percent of our time doing that. The remaining 10 percent is spent wading through a glut of mostly unlistenable demos, hoping and praying that we stumble across something great.

That said, what are you, Loadblower, the pride of Schenectady, to do? How do you rise like the proverbial cream to the top of the demo pile? Very simple: Know what works. And if you don't, have somebody tell you.

I'm reminded of the cold, rainy night I sat in my office, dispirited, low-lidded, drearily going through tapes and CDs, only to find a demo of a band called Mind Field\*. The first thing I noticed about the CD, aside from the semipro packaging, was that there were only three songs instead of the usual double-album's worth of material (a big no-no). Heartened, I pushed "play," and my jaw dropped—these songs were hits.

What's a hit song? A hit song is like chocolate ice cream—you don't have to try to like

it, you just do. A hit song does all the work for you, and of all the myths surrounding A&R guys, one unalienable fact must be shared: A&R guys hate to work, so whenever possible, let your songs do the heavy lifting.

I rang up Mind Field's singer, who sounded like a good-natured regular Joe, only his name was Chip, and told him I was nuts for his band. How soon could I see them play? Chip told me Mind Field were playing, quite conveniently, tomorrow in their hometown of Flint, Michigan. I cringed inwardly—flights to Flint, Michigan, are economy class only. Oh well, I shrugged, 'tis but a small price to pay for signing a major fucking rock band.

The next night I strutted into Lip's Lounge find Mind Field already onstage, playing their little hearts out. The crowd was sparse, but I liked what I heard, and at first glance all appeared right onstage. The four-piece band was raw but cohesive, and Chip, the singer, was

chances at a record deal, unless I could talk some sense into Chip.

I cornered him in the furnace/dressing room and asked him, with just the right amount of tact, "What the fuck?"

Chip turned out to be as clueless as he was talented. Didn't I dig the show? Wasn't Deke, the drummer, tight tonight? Hey, how 'bout my brother, Ed? His voice is good too, isn't it?

Brother? While images of the milkman and Chip's mother filled my head, I asked Chip just what form of career suicide he thought he was committing. And what about that tape? Was it a joke? A mistake? Why put on three songs with you kickin' ass when your live show is just out-and-out assery? "You're the star in this band," I told Chip, giving him a buddy-buddy elbow. "It's you the people wanna see."

Chip stared at me for a long moment with what I mistook for clarity. "You evil man," he

**Unless your act is as tight as J. Lo's low-riders, you're a long way from a guest shot on MTV's *Cribs*.**

a teenage girl's wet dream picture a better-looking Chris Corniell without the goofy moustache. Plus he could sing live and play hot lead guitar. In short, he was the total package. A chiefly female constellation hovered, emitting the occasional squeal whenever he did something cool, which was often.

It was only when they kicked into their next song that I noticed the Schlub on rhythm guitar, and the only reason I noticed him was that he was inexplicably singing lead. Chip had stepped back from the spotlight. The Schlub looked to be about 35, the majority of those years spent at the drive-thru. He looked bloated, and Bigfoot-like body hair sprouted out of his ill-advised wife-beater. And that voice! He was keening and careening all over the place.

Just when I thought it couldn't get any worse, the Schlub sang another song. And another. And another. The female constellation had drifted to a far-off galaxy called the Ladies' Room. Four Schlub-sung songs later, Mind Field ended their set, along with all

finally seethed, his eyes narrowing. "My brother wrote those songs. He writes the songs, and if he wants to sing 'em, he'll sing 'em. It's called art. You got a problem with art?"

Remaining calm, I told Chip that, while I had no problem with art in general, I did have a teensy-weensy problem with art when it's sung by a guy in a wife beater who could play both roles in *Bigfoot vs. Ron Jeremy*. Sung badly.

Chip looked at me the way one looks at garbage. "You don't know me and you don't know Ed. We're brothers, man. We stick together." He turned on his heel and walked away. That, apparently, was that.

Flying economy class back to New York, I thought to myself, Maybe I didn't know Chip and Ed the way they knew themselves. How could I? They were brothers. On the other hand, they sure as hell didn't know what worked as a band, and no genetics in the world could change that. **EW**

For 10 years the Insider worked in A&R at a variety of major-label record companies.





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# Ain't Nuthin' but the Blues

## Paying homage to our blues roots, part 1.

**JOE PERRY** Blues is a style of music that has had a profound influence on each member of Aerosmith. Speaking for myself, the sound of blues music and the playing of the many great blues guitarists has provided me with a lifetime of inspiration. Making an all-blues album is something that we, as a band, have been wanting to do for a very long time; the time seems right, so we're diving in.

In starting a project like this, what it really comes down to is, what is blues? Is it a I-IV-V (one-four-five) chord progression played with a certain kind of beat? Is it an old guy sitting on a chair playing acoustic guitar? Is there any dictionary definition?

Maintaining the vitality of blues is really about the reinterpretation of music that has gone on before, and finding new ways to express certain sounds and feelings. The Chicago blues style of the Fifties is a perfect example: it was a reinterpretation of the acoustic Delta blues that preceded it, as the songs and lyrical content of Delta blues were adapted to the urban Chicago setting. With the advent of electric instruments, guitar players plugged in so they could be heard over the din of a noisy club, and, as a natural progression, the music began to change as new sounds were discovered.

To me, blues is really about evolution, and under that interpretation, one's horizons broaden drastically in regard to what one can do within the realm of "blues." Jeff Beck recorded an incredible version of "All Shook Up" on his 1969 album, *Beck-Ola*, which was a bold step in the evolutionary process. The song had been a hit for Elvis Presley in the late Fifties, but its roots go back to the blues style of an even earlier era. Jeff took inspiration from Elvis and created something entirely different and previously unheard. Is it still blues? I think it is, but if you played it for blues purists, they would probably be appalled.

**BRAD WHITFORD** One of the best things about this project is that it simply feels great to play some "old-fashioned" blues, and pull stuff out of the weeds. This is right up my alley, musically speaking. We're also working again with

FIGURE 1

Fast ♩ = 184

G7



Jack Douglas [Douglas produced such Aerosmith classics as *Get Your Wings*, *Toys in the Attic*, *Rocks and Draw the Line*—GW Ed.], so we've come full circle. All that chemistry is still there.

One of my earliest exposures to blues music was hearing the British guys, like Eric Clapton, Jeff Beck and Jimmy Page, bringing it back to Clapton really knocked me out; I sunk my teeth into his sound, his touch and especially his vibrato, which is one of the best ever. **PERRY** A major part of my infatuation with blues guitar involves the 1966 album *Bluesbreakers*: John Mayall and Eric Clapton. Eric's guitar playing on this record has been discussed and written about endlessly; he took a late-Fifties Les Paul, plugged it into a Marshall combo and, drawing on the influences of B.B. King, Buddy Guy, Freddie King and all of his other guitar heroes, created something that's almost beyond belief.

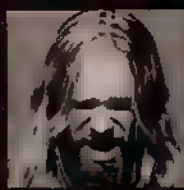
One of the highlights of this record is the instrumental track "Stepping Out," which is an uptempo swinging blues in the key of G. Clapton's solos, which are based mostly on the G minor pentatonic scale (G Bb C D F),

are all brilliant. **FIGURE 1** illustrates some improvised lines in a style similar to what Eric played on this tune.

**WHITFORD** I actually heard Eric's early Cream albums, like *Fresh Cream* and *Disraeli Gears*, before I heard the *Bluesbreakers* album. "Crossroads," from *Wheels of Fire*, is amazing. I remember sitting in front of my stereo and just shaking my head in disbelief. I would sit there with my guitar, completely enthralled. He's a pretty good teacher!

**PERRY** Although I know we'll be writing new material for this record, part of me wants to pay homage to some of the old classics by Willie Dixon, John Lee Hooker, Muddy Waters, Howlin' Wolf and Robert Johnson, and create our own versions of a few songs. We're going to try out a bunch of things; we'll put all this stuff in the blender and see how it tastes when it comes out.

The bottom line is, no matter what we do, half the people that hear it are going to be disappointed! But the other half will dig it, and that's what's fun about it. We'll be back next month with more about our upcoming blues record. **GW**



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## Playing the Numbers, part 2

More simple ways of making scales sound more interesting and musical.

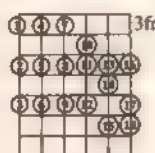
We just finished doing an Ozzy show at the Hard Rock Hotel in Las Vegas. It was a slammin' night, and it was also bassist Robert Trujillo's going-away gig, because, as I'm sure you've already heard, he's now in Metallica, and ex-Metallica bassist Jason Newsted will be playing with us on Ozzfest this year. We're definitely gonna miss Robert because he's a killer player and we all love him. We're all excited about jamming with Jason, though, because, just like Robert, he's not only good people, he's also an awesome bass player.

By the way, we caught Audioslave the very next night in Vegas, and it was quite possibly the greatest show I've ever seen. Chris Cornell's voice was beyond insane, Tom Morello was amazing, and if the band had been any tighter they would've disintegrated! So if they play near you, I highly recommend that you check 'em out.

Last month we got into an idea my old guitar teacher called "intervallic patterns"—a simple but cool way of making scales or modes more interesting and more musical, as opposed to just sounding like you're running a goddamned finger exercise from the low E string to the high E string and then back again. As I explained and demonstrated for you in the last *Brewtality*, the approach involves assigning a number to each note in a scale pattern and coming up with different numerical patterns to create a bunch of new melodic sequences within a scale. In this month's column I'm gonna show you a few more of these pattern ideas to make sure you've totally got the concept down. Next time out, we'll get into mixing up these ideas to create some killer-sounding runs and a completely new batch of options that will definitely open up some new worlds for you when it comes to putting a different element into normal scales.

Once again, we're gonna use the A minor scale (A B C D E F G) as an example. **FIGURE 1** shows a "spread finger" fretboard pattern of this scale, beginning on the sixth string at the third fret and numbered from 1 to 18, beginning on the lowest note. Last month we did "threes" going up the scale in an "up three, back one, up three, back one" pattern. Using our number system, this pat-

**FIGURE 1** A minor scale "by numbers"



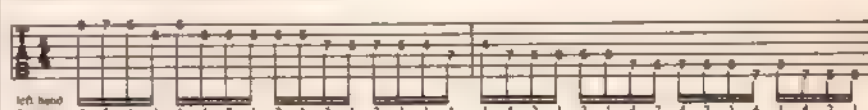
**FIGURE 2** "up four, back one" pattern



**FIGURE 3** "up four, back two" pattern



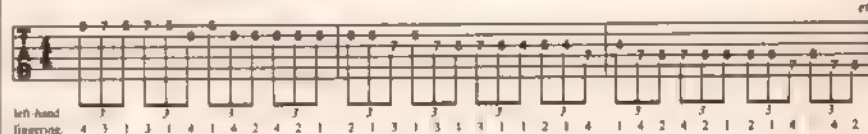
**FIGURE 4** "down four, up one" pattern



**FIGURE 5** "down four, up two" pattern



**FIGURE 6** "down three, up one" pattern



tern would be "1-2-3, 2-3-4, 3-4-5," etc. If we move onto patterns of "four" we can go "up four, back one, up four, back one," and so on ("1-2-3-4, 3-4-5-6, 5-6-7-8," etc.), as demonstrated in **FIGURE 2**. Another possibility is to go "up four, back two, up four, back two" ("1-2-3-4, 2-3-4-5, 3-4-5-6," etc.), as shown in **FIGURE 3**.

Obviously, we can also run these same types of patterns back down the scale. **FIGURE 4** is the reverse of **FIGURE 2**, **FIGURE 5** is the reverse of **FIGURE 3**, and **FIGURE 6** is the reverse of the "threes" pattern we checked out last month.

Once you've nailed these suckers, you

should have a pretty good handle on this idea. Work on coming up with runs within the A minor scale fretboard pattern shown in **FIGURE 1**, using numerical patterns of five and six. Armed with that shit, you'll be ready to get into mixing 'n' matching these ideas next issue. Until then, stay strong and bleed "intervallic patterns"!

P.S. Three ripping albums worth checking out are:

Audioslave—*Audioslave*  
 Danny Gatton—*Hot Rod Guitar: The Danny Gatton Anthology*  
 Scott Henderson—*Well to the Bone*





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## Hand of Doom

Achieving a pronounced "chunk"; using a triangular pick.

Hey Kerry,

I'm a big fan of your rhythm "chunk," which always sounds heavier than hell, especially on slow, chuggy riffs like in "Divine Intervention," "Expendable Youth" and "Jesus Saves." I know you're palm-muting the low open E string notes on these riffs, but even when I do that, it just doesn't sound that "chunky" or heavy. What am I doing wrong? Also, I'd love to know how you set up your Marshall head. You've told us all about the settings on your 10-band graphic EQ but not on your amp. Help!

—Sam Chappell  
Port Chester, NY

The reason for the lack of balls in your tone could be one, two or even all three of the things you've just mentioned! It's my experience, though, that the biggest reason for this sort of problem starts and probably ends with the tone you've got coming from your amp. In fact, I'd say that nine times out of 10 it's probably that.

I've already discussed palm muting in this column and, to be honest, it's a pretty easy technique to do once you've gotten it down. Also, palm muting won't miraculously add nuts to a weak tone. You can only do so much with your hand, and there's no secret palm muting spot that'll change that. When it comes to palm muting there's a sweet spot for everybody, and once you've found that spot it's not going to get any better or any worse.

As far as picking goes, I'd say that picking harder isn't going to make much of a difference, especially if you play a hot, juiced-up rig like I do. And, once again, picking harder certainly isn't going to add balls to a sound that has none to begin with. In fact, when I'm recording, I intentionally try not to play too hard because the harder you play, the more chance you have of throwing the strings out of tune, especially when you're using a low tuning. When we're in the studio I play as lightly as possible while still achieving the sound I want. In the intensity and adrenaline rush of playing live, though, all bets are off. In fact, Jeff [Hanneman] and I dig in so hard when we're on tour that the nails on our index fingers become flat!

As I told you in the very first *South of Heaven*, down-picking a riff always sound chunkier and has more attitude than alternate

FIGURE 1

■ = downstroke

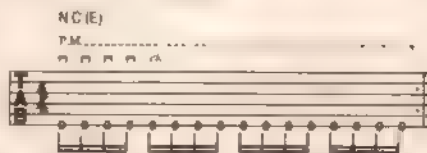
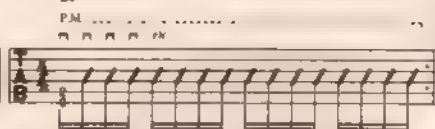


FIGURE 2

E5



(down, up, down, up, etc.) picking, especially when you're palm muting. To add even more balls when I'm chugging on the open low E string, a lot of times I'll hit two notes, as opposed to just one. Instead of merely picking the low string by itself, as demonstrated in **FIGURE 1**, I'll add the fifth and play a power chord, as shown in **FIGURE 2**. Whenever I do this, I'll always use consecutive downstrokes because using alternate picking on a palm-muted open E5 chord just doesn't sound right.

As I told you at the beginning of this answer, to get more balls happening in your sound, I suggest you zone in on the tone of your amp. As you know from one of my recent columns, I set my Boss 10-band graphic EQ to have a mid curve that goes up rather than down because that's what works best for me. That doesn't necessarily mean it will work for you, though. In fact, you may prefer the exact opposite—"scooping" out the mids, as they say. I use EMG 81 pickups, which are pretty beefy sounding, and I always have the Gain control on my Marshall JCM800 head cranked all the way to 10. As far as all the controls on my amp go, my settings are typically this: Volume on 4 or more; Gain on 10; Middle on 8; Treble 7-9; Presence on 7 or more (to add some high "cut"); and Bass somewhere between 5 and 8. Where I set my bass control depends on a number of things, like how new my tubes are and the stage I'm on. Before every show, I'll invariably tweak my sound to the stage we're playing on and make sure I'm totally happy with it myself before I even consider hitting one note in front of an audience. Hollow, wooden stages sound the best, but sometimes you get on a stage that's made of scaffolding with a big, plastic top. Those sound really bright and have no chance of making your

nuts shake. In fact, the sound you get depends on a bunch of factors, including several that you might not even think of, such as what your cabinet is actually sitting on. Wood, carpet, concrete, tile—each surface has a big effect on your sound.

Hi Kerry,

I've noticed that you use a triangular-shaped guitar pick, as opposed to the standard "teardrop" pick. What is the reason for this, and how did you


find out that you prefer this shape to the other?

—Robert Strack  
West Valley City, UT



Well, first off, for any-

body that doesn't know, I don't use those silly, big triangular picks—they make better Frisbees than anything else! The ones I use are actually kinda circular and triangular, if that description makes any sense. **PHOTO A** shows one of my picks together with a regular "teardrop" pick and also with a penny to provide a sense of scale. My picks are made by D'Andrea. They're medium-gauge, and the main reason I use them is their numerous sides. My pick essentially has six useable sides whereas a conventional pick only has, on its best day, two. So when we're playing live, if I put a rut in the side of my pick by doing a pick scrape, all I have to do is rotate it or flip it over and I'm immediately on a fresh, useable side!

Another pretty cool thing about the picks I use is that they're not as pointy as the teardrop ones. So as far as picking technique goes, it stands to reason that it's easier to play with this type of pick because you're less likely to dig in too far with it, as you don't have as much of a point. I don't remember exactly how I discovered this particular shape. I think I just tried one out one day, thought about it and decided it made sense to me. Plus, in the midst of a sweaty thrashfest, it's a hell of a lot easier to hang on to! 



## Fire Starter

### How to play "Firing Line."

The Allman Brothers Band has just released *Hit-ten' the Note*, our first new studio album in nine years. I'd like to spend the next few columns discussing some of the songs and guitar playing I contributed to the record.

The first track on the album is "Firing Line," a song co-written by Gregg Allman and myself. We were in the studio one day, and I just happened to play an off-the-cuff lick similar to the "Firing Line" opener Gregg heard it and said, "Now that's what we need right there—that vibe, that groove." I call it my "Waylon Jennings-meets-CCR-meets-Tony Joe White-meets-Stevie Wonder riff."

**FIGURE 1a** depicts what ended up becoming the funky, swampy opening guitar riff to "Firing Line." This four-bar figure, which is based on the E blues scale (E G A B $\flat$  B D), is played fingerstyle. I use my thumb to play all the notes on the low E string and "slap" it against the fretboard to add a syncopated, percussive rhythm to the riff. (These muted notes are indicated by X's in the tablature.) I pick the notes on the B and high E strings with either my index or middle finger and use my thumb to play the notes on the G, D and A strings. When fingerpicking certain notes, I'll pull the string away from the fretboard and let it snap back to give the note a sharp, nasty kind of attack.

In bar 4 of **FIGURE 1**, I simultaneously pick the open high E and G strings with my index finger and thumb. I fret the notes on the G string with my left hand's index finger, which I allow to rest lightly on the B string to prevent the string from ringing. On the recording, bassist Oteil Burbridge doubles this lick an octave lower.

The verse guitar part to "Firing Line," shown in **FIGURE 1b**, is made up of alternating notes on the D and open low E strings that are picked with the index finger and thumb. Many of the notes on the D string are played *staccato*, which means they're clipped short. (Each of these staccato notes is indicated by a dot appearing directly above the tab number.) To quickly silence the string, I'll mute it with either my right hand or my right and left hands together immediately after I pick the note.

In bars 3 and 4 of **FIGURE 1b**, I allude

**FIGURE 1** "Firing Line"

$\text{♩} = 92$

**a) intro (0:00)**  
N.C.(E5)  
let ring throughout

finger style

**b) verse (0:21)**  
N.C.(E5)

**c) Lick at 0:41**  
G7 G $\flat$ 7 F7 N.C.(E5)  
let ring throughout

FIRING LINE © 2001 D-DEE MUSIC AND BUZZARD ROCK MUSIC. CARE OF BUG

to the intro melody by playing a similar figure an octave lower. If you listen closely to the song as it progresses, you'll discover that I never really play this lick the same way twice. I think a guitar part is more fun to play and more enjoyable to listen to when you add subtle variations to it as the song progresses, as this seems to lend a feeling of

pated manner and never repeat the figure exactly the same way. [Guitarist] Derek Trucks plays a similar lick but picks and syncopates his part entirely differently; the resulting sound of the intertwining guitars is a good example of what Derek and I like to make happen with our respective guitar parts.

One thing that sets "Firing Line" apart

**When fingerpicking certain notes, I'll pull the string away from the fretboard and let it snap back to give the note a sharp, nasty kind of attack**

"live" spontaneity to it.

At 0:41 into the song, I switch to dominant seventh chord voicings fretted on the top three strings. Instead of strumming these chord voicings, I fingerpick them, playing each note individually with my right hand's thumb, index and middle fingers. The picking pattern I use is somewhat random: I combine eighth notes and 16th notes in a synco-

from many of our other tunes is that it's one of the few ABB songs featuring both Derek and myself on slide guitar at the same time. We hadn't done it much in the past, and it was fun to explore this approach. Another example of us playing slide at the same time is the album's closer, "Old Friend."

I'll be back next month with more on "Firing Line." See you then.





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## Shapely Lines

Using chromatic passing tones to sculpt sexy licks.

Dear Jimmy,

Thanks for your thorough explanation of pentatonic scales and chromatic passing tones in the January and April 2003 issues. Before you move on to other topics, I'm hoping you can offer a few more examples of licks that demonstrate how chromatic passing tones can be applied tastefully.

—Eugene Martel  
Great Meadows, NJ

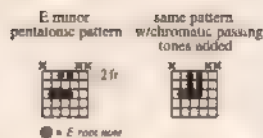
Chromatic passing tones are often used to shape, or "sculpt," a lick so that it works well rhythmically and technically, as well as harmonically. **FIGURE 1** is a chromatically inflected lick based on the 12th-position "box" pattern of the E minor pentatonic scale (E G A B D). The chromatic passing tones in this example (indicated by asterisks above the tablature) serve as "transition notes" that fill out the line to create a smooth, rolling melodic contour.

**FIGURE 2** demonstrates how chromatic passing tones can be employed in a major pentatonic context. This lick, which is also played in the 12th position, is based on the relative G major pentatonic scale (G A B D E). As with the first example, I've included fretboard diagrams to help you visualize the shapes of the pentatonic scale pattern with and without the added chromatic notes.

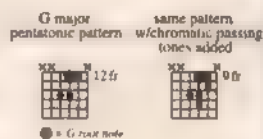
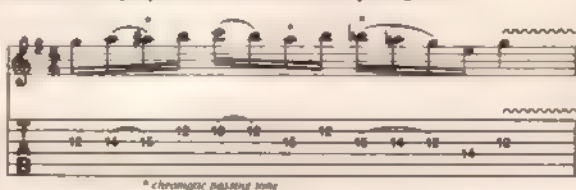
**FIGURE 3** shows this same lick played three frets lower, in the key of E. Play **FIGURES 1** and **3** back-to-back to hear the connection between the parallel E minor and E major tonalities. As these two examples demonstrate, once you start adding chromatics, the distinction between major and minor becomes blurred.

Many musicians feel that the *shape* or *contour* of a line is just as important as the notes that comprise it, especially if it's played really fast. **FIGURES 4** and **5** are examples of "shred licks" that include lots of chromatic passing tones. In each case, these "filler" notes serve two purposes: to sculpt the contour of the line and to make for a smooth alternate picking pattern. (I've included picking strokes and fret-hand fingerings to guide you.) Interestingly, the E minor-pentatonic-based run in **FIGURE 5** also seems to work equally well when played over a G chord or a G bass note.

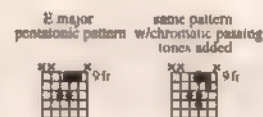
**FIGURE 1** E minor pentatonic lick w/chromatic passing tones



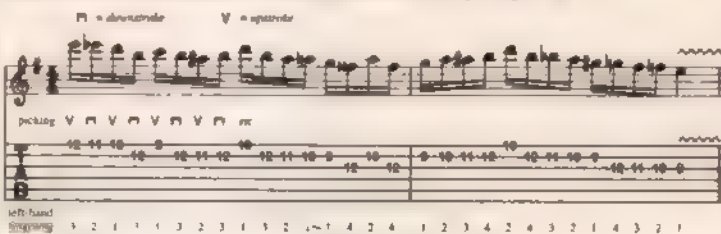
**FIGURE 2** G major pentatonic lick w/chromatic passing tones



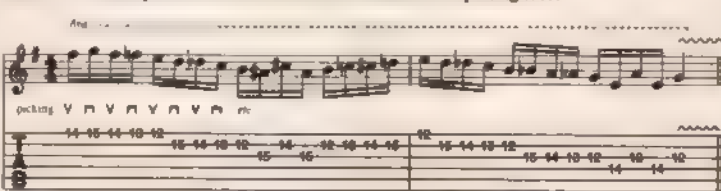
**FIGURE 3** E major pentatonic lick w/chromatic passing tones



**FIGURE 4** E major-pentatonic-based "shred lick" w/chromatic passing tones



**FIGURE 5** E minor-pentatonic-based "shred lick" w/chromatic passing tones



The classic example of chromatic passing tones in action is the virtuoso violin solo "Flight of the Bumblebee" by Nikolai Rimsky-Korsakov.

Send your guitar-playing or music-related questions to Jimmy at: Guitar 101, Guitar World, 1115 Broadway, 8th Fl., New York, NY 10010, or [guitar101@harris-pub.com](mailto:guitar101@harris-pub.com)

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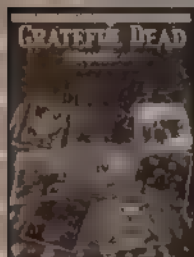






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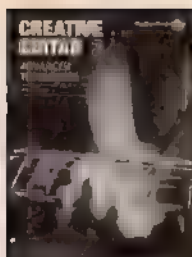
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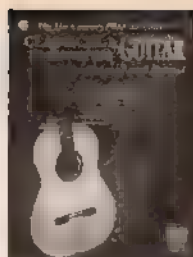
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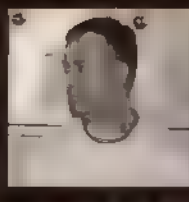
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# How to Play This Month's Songs

## ZZ TOP "I'M BAD, I'M NATIONWIDE"

Billy Gibbons' rhythm work throughout the song is based in old-school roots rock: eighth-note patterns with strongly accented, short, palm-muted downbeats ("one and two and three and four and"). **FIGURE 1** demonstrates a basic pattern in this style. (The downbeats are denoted with an asterisk.) As the purpose of this kind of phrasing is to create a percussive, "strutting" type of groove, it's very important to sharply nail the accents on each downbeat, practically to the point where they sound like muted, or "dead," notes. One way to do this is to literally *smack* the strings near the bridge with the heel of your right palm while strumming the chord; this adds a percussive thump to the muted notes. Then *lift* your palm off the strings on the upbeats (the eighth notes that fall between each downbeat) while strumming the chord. The consistent smack/lift/smack/lift motion of the right hand will aid you in keeping the tempo steady.

The strumming pattern itself is a matter of personal preference. I find that using only downstrokes to play rhythm grooves like the one in **FIGURE 1** allows for more control over the tempo. On the other hand, you may find that using a combination of downstrokes and upstrokes in an alternating down/up strumming pattern can make the groove flow a little more freely.

Gibbons' trademark soulful lead work shines brilliantly in the song's two lengthy guitar solos (sections E and F). He's a basic, meat-and-potatoes minor pentatonic box pattern player; no tapping, no neo-classical shred scales, no gimmicks—just tasty phrasing played as though he's singing through his guitar. One way that Gibbons is able to get so much mileage from such a simple approach is through his emphasis on *dynamics* (volume contrasts); soft, sometimes barely audible notes are thrown into the middle of loud phrases (and vice versa), creating musical peaks and valleys that hold the listener's attention.

## THE ALL-AMERICAN REJECTS "SWING, SWING"

Nick Wheeler's guitar playing in the All-American Rejects' "Swing, Swing" is entirely about *support*. Even the guitar solo (section

FIGURE 1

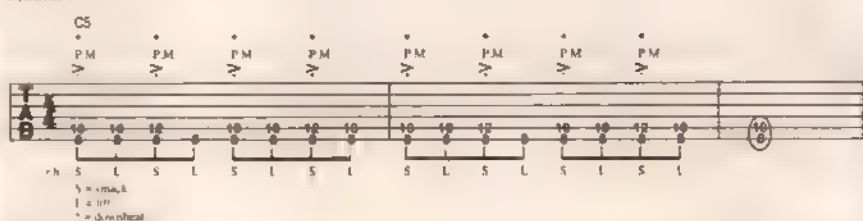


FIGURE 2



FIGURE 4

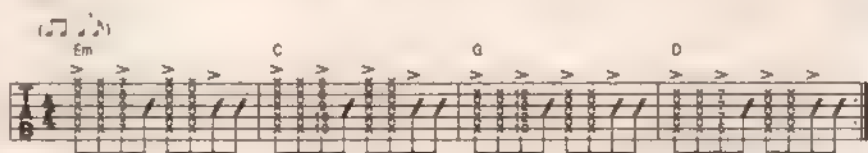
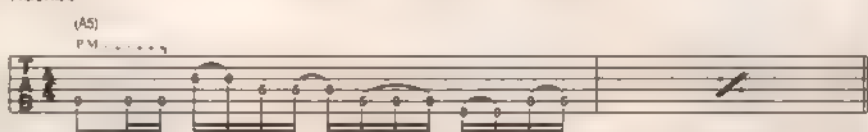


FIGURE 5



E in the transcription), complete with a harmony part that comes in at measure 47, is designed to fit in perfectly with the rhythm of the song, almost as if it's another vocal melody. In the tradition of great pop-rock guitarists like R.E.M.'s Peter Buck, Wheeler keeps the proceedings simple and laid-back, both in his rhythm and lead playing, aptly demonstrating that a guitar part needn't be flashy or complex to make a great song.

## LINKIN PARK "SOMEWHERE I BELONG"

Hey! How would you like to have a sound as heavy as a seven-string without going out and buying one? Or perhaps you'd like to sound like you tuned your six-string guitar down to

the depths of Hades without having to put on thicker-gauge strings and tune down to the depths of Hades? I have one word for you: *overtones*.

When a note is sounded, a series of higher-pitched, less-audible tones, aptly called *overtones* (or *harmonics*), are produced from the vibrations of the note, which is called the *fundamental*. The intensity of the individual overtones that are sounded depend on a few variables: (a) the instrument—you'll get more pronounced overtones from an A note played on a guitar than you would from the same A note played on a piano; (b) the *timbre* of that particular instrument—a Strat with a single-coil neck pickup played through a Twin Reverb sounds different from an Ibanez Pres-



tige with a bridge humbucker cranked through a Dual Rectifier; (c) the number of notes being sounded—more notes means more overtones; and (d) the fundamental pitches themselves—each note produces its own set of overtones. There's a paper due on this next week; physics class is now over.

Most people, especially non-musicians, hear overtones on a subconscious level; Linkin Park guitarist Brad Delson, however, uses these principles of sound to his advantage in "Somewhere I Belong" to create a heavy, seven-string vibe. Just play any two-note power chord with the root on the A string and the fifth on the D string, then barre your index finger across the E and A strings in order to double the fifth *below* the root. The result is a combination of overtones that creates the illusion of an additional, "phantom" low root note being sounded; of course, Delson is aided by the aforementioned Dual Rectifier, as distortion brings overtones out and makes them more audible. Try it yourself: plug your guitar in, switch on the bridge pickup, crank up the distortion, and play the typical B5-E5-D5 progression shown in the first two measures of **FIGURE 2**. Then play the following two bars, and hear how adding single notes below the same exact power chords can radically change the color of the music.

A quick note about the tuning: it's common practice for many rock artists, from Stevie Ray Vaughan to Roth-era Van Halen to Smashing Pumpkins, to play in standard tuning down one half step (low to high: Eb Ab Db Gb Bb Eb). We suspected that this was the case with this song as well, and Brad Delson confirmed it for us.

### THE CLASH "LONDON CALLING"

Many people who are familiar with the Clash classic "London Calling" are often surprised to discover that there's actually a lot more going on in the song than meets the ear. Guitarists Joe Strummer and Mick Jones took an interesting approach to recording it; for a two-guitar blue-collar punk band, the production is rather ambitious. For example, attention should be paid to the Guitar 3 part, which was apparently mixed very low and run through a reverb channel turned up so high that you hear more of the effect than the actual part. Then there's the solo (section G

in the transcription), composed of two guitar tracks played back in reverse. Indeed, there may very well be more guitar tracks in the recording than shown in our transcription, so we've broken it down into central parts that can be replicated live.

Lofly production aside, the Clash were still a blue-collar punk band. The rhythm guitar parts in "London Calling" consist primarily of simple barre chords; for example, the intro and outro (sections A and H) revolve around a seventh-position E minor barre chord played in a simple, repetitive staccato quarter-note pattern; aside from the faint, haunting Fadd#11/E chord played by Guitar 3, the harmonic movement is left up to bassist Paul Simonon. This approach of creating harmonic movement in an arrangement by changing only the bass notes is explored further in **FIGURE 3**. In this case, a four-bar phrase consisting of an arpeggiated E chord is played through the duration of the figure, while different bass notes are fretted on the lower

open string from one of the higher frets (past the fourth fret), can be heard in AC/DC's "Thunderstruck" and Metallica's "Sad but True." Wide-interval open pull-offs are very effective for creating slinky-sounding riffs with angular contours and are particularly cool when, as in the opening riff to "Ghosts Along the Mississippi," the note being pulled off is played at or past the fifth fret. **FIGURE 5** is another example of this technique in action.

### GOOD CHARLOTTE "THE ANTHEM"

The Guitar 1 part in the first four bars of Good Charlotte's "The Anthem" was most likely manipulated using studio technology, such as that afforded by Pro Tools or similar audio tracking and editing systems. To achieve the effect heard in the recording, the audio track is muted and unmuted wherever there is an articulation. Since most of us don't bring a Pro Tools rig with us onstage, this effect can easily be emulated


## There's more going on in "London Calling" than meets the ear.

strings, thus changing the overall harmony with each measure.

The verses and choruses of "London Calling" (sections B through E) break off into a quasi-reggae groove, where Guitars 1 and 3 play muted (or "dead") notes on the first and third beats of the measure and chordal stabs on the second and fourth beats. **FIGURE 4** depicts a similar, and simpler, example of this type of strum pattern. As reggae is a rhythm-driven idiom, it's important to keep the timing steady and flowing; keep your picking wrist loose and relaxed, and remember to tap your foot as you play.

### DOWN "GHOSTS ALONG THE MISSISSIPPI"

Guitarists Pepper Keenan and Kirk Windstein kick off Down's "Ghosts Along the Mississippi" with a menacing *wide-interval open pull-off* riff. A staple of heavy rock, this melodic device, in which a note is pulled off to an

using only the electronics on the guitar, particularly one that has a Gibson-style two-pickup configuration, with separate volume knobs for each pickup. Simply turn the volume of the neck pickup all the way down while setting that of the bridge pickup to its maximum level. Flick the toggle switch to the neck position, strum the hell out of the first chord for maximum sustain, and flick the switch to the neck position in the rhythm of each articulation. Each new chord is hammered with the left hand (as opposed to strummed with the right hand, which is busy flicking the pickup selector switch), such as when the D5/A chord switches to an A5 on the third beat of bar 1. Be sure to coordinate your right and left hands in as precise a synchronization as possible, in order to create a tight, almost robotic attack. 

Check out Matt's web site at [mrsgrundy.com](http://mrsgrundy.com).



the wine pours down deep into his windpipe, into his nose, and spills onto his hair, the pillow, the sheets. "You fucking simmer down, spade," whispers the heavy-set man, sitting on his legs. "You've played by yer own rules long enough—now you play by ours." He produces a 10-pack of Vesparax, which he found in the bathroom, empties the pulls into his hand and stuffs them into Hendrix's mouth.

"Now be a good boy and swallow," he says, loosening the scarf and pouring more wine into Hendrix's mouth, which has started to go soft. "That's a luv..." Hendrix has stopped thrashing, though now his body is trying to reject the fluids that have been forced into him. Vomit comes up forcibly into his mouth, but the wiry man holds him down and prevents him from moving to the side. Wine and vomit flow into his windpipe and nose. Hendrix knows now he is drowning, drowning, water all around, the wide sea coming to claim him finally...

I bolt upright in my bed at 4:30 A.M. in my apartment in Haight-Ashbury, San Francisco, with clammy, cold sweat down my back and a terrible, insatiable thirst. I can hear a car alarm going off outside and there's a shrill wind rattling my windows. I light a cigarette, listen to the blinds flicker and pray that I don't have any more bad dreams tonight.

◆ ◆ ◆ ◆ ◆

**I**N THE LATE MORNING OF MARCH 5, 1973, the five-year-old Iberian Airways DC-9, designated Flight 504, taxis down the runway at Majorca's Palma de Mallorca airport and lifts into the sky above the Balearic Islands, bound for London-Heathrow with 61 passengers and a crew of seven. Among the passengers, sporting the dark shades, open shirt and gaudy jewelry he's made his trademark, is Michael Jeffery, returning from a short visit to look after his Mallorca casino.

In the last two and a half years, Jeffery, under a deal with Hendrix Estate lawyer Leo Branton, agreed to pay \$240,000 to buy out Hendrix's interest in Electric Lady. He also set up another receiving company in the Dutch Antilles—dubbed, ironically, Suns and Rainbows—and installed himself as executive producer on all of Jimi's posthumous releases, including *Cry of Love*, *Rainbow Bridge* and *War Heroes*. He even helped facilitate the completion of Chuck Wein's abominable *Rainbow Bridge*. "Jimi had died just at the right time as far as Jeffery's interests were concerned," suggests Noel Redding, in his book *Are You Experienced?* Returning to London to hear the judgment handed down in the Ed Chalpin/PPX lawsuit (concerning the implications and financial liability of the contract Jimi signed with Chalpin in October 1965), Jeffery chooses a travel day on which French air traffic controllers have gone on strike and have been replaced by military ATCs.

At 12:52 P.M., somewhere near the northwestern city of Nantes, France, a Spantax Convaire CV-990, traveling on a perilously similar

flight path and at the same altitude, misunderstands an ATC command and initiates an unauthorized 360-degree turn, colliding with the DC-9 and sending it plummeting to the ground, where all 68 on board are instantly killed. The Convaire loses an outboard portion of its left wing, but is still able to continue and safely lands at Cognac. Gerry Stickells is asked to fly to France to identify Jeffery's body; he identifies only the jewelry, never actually seeing a corpse, being told emphatically, "You don't want to see a photograph." Like the millions of dollars that seem to have vaporized from Jeffery's offshore interests, now even the man himself has gone up in smoke.

◆ ◆ ◆ ◆ ◆

**I**T'S A COLD, TYPICALLY GRAY November afternoon in London, 1995. The feud between Oasis and Blur is all over the U.K. press, and I'm staying at a B&B in Chelsea, waiting for Kathy Etchingham to arrive with her husband, Nick. As we drive around to various spots in the city where Jimi lived, parted, recorded and eventually died, Kathy explains that, for the last 25 years, "Monika has told everybody that these tablets were so weak that nine of them wouldn't kill you—that they were like 2 milligrams of Valium. Well, if you took nine tablets of 2 milligram Valium, chances are that you'd survive. I just wonder if that's what she told him. See, these were 200-milligram tablets of barbiturate, a double dose. They're not just sleeping tablets—they anesthetize you. They've been withdrawn from the market for years now, because there were around a thousand deaths from them that very year, and more in subsequent years."

I mention a conversation I'd had with a friend in San Francisco, a musician who'd gone to high school in Germany during the early Seventies. "Vesparax was the party pill of choice," he told me. "We used to take them all the time. Normally, you'd take half of one—they had a little line on them so you could split them in half—but as your resistance grew you could take a whole one, or maybe even two if you wanted to fall down a lot. I once took two and woke up in a ditch somewhere about 12 hours later—not one of my grander moments. I mean, they had an ambulance outside our high school almost every day taking out someone who had OD'd on Vesparax and needed to have their stomach pumped. Usually you'd take one with a few puffs of hash, but if you took them with alcohol, you were really asking for trouble." And if you took nine, along with, say, six glasses of wine? "Oh, man," he grinned, incredulous. "You'd die."

"Exactly," nods Kathy. "The reality is, Jimi had taken 18 times the normal dose of barbiturate, along with the alcohol equivalent of eight beers. So the next time someone tells you he didn't die of a drug overdose...of course he did! The pathologist said that even if he hadn't vomited, he would have died anyway. He would have stopped breathing eventually,

unless an ambulance had been called much earlier on. The thing is, Jimi didn't know what he was taking. He couldn't read a label in German. He would have trusted...whoever" The coroner, Dr. Rufus Crompton, backed that idea up in a letter to Hendrix biographer Harry Shapiro in 1992: "Vesparax is indeed as strong as a 200-milligram barbiturate capsule," he wrote. "Hendrix may not have realized this. He may have realized that he was too high on amphetamine and looked for a barbiturate to bring him down. Not being familiar with Vesparax, he could have taken too much, seriously inhibiting his normal cough reflex, so that when he attempted to drink some wine it went down the wrong way and was not coughed up. The same might have applied to vomit. In favor of this is the fact that although he smelled of wine and it was on his face and hair, his blood alcohol was low."

The "drowning," explains Etchingham, was certainly caused by the wine and vomit going into his airways, but also from the lungs' own mechanism for dealing with the introduction of an foreign object. "The obstruction was in his small bronchia, deep in his lungs," she points out. "If you've ever inhaled a peanut or something, you know that after you've got it out of your throat, you're coughing up fluid for a long time. That's because your lungs become edematous—they work overtime to produce fluid. You create the fluid so that you can cough the foreign body up. But if you can't cough it back, if that reflex is gone, then you drown in it, don't you?"

As for when Hendrix died, testimony from both the ambulance drivers and the doctors dovetail to the same conclusion: Hendrix died at least four or five hours before he was officially pronounced dead at 12:45 P.M. (the exact language is "died or was found dying or dead"). Upon his admission to the hospital, testified Dr. John Bannister, the surgical registrar who first observed him, "Jimi Hendrix had been dead for some time, without a doubt, hours rather than minutes. The inside of his mouth and his mucous membranes were black because he had been dead for some time." Dr. Bannister has also said that, upon his arrival, Hendrix had "no pulse, no heartbeat," and that the attempt to resuscitate him was merely a formality. "The very striking memory of this event in my mind," said Bannister, "was the considerable amount of alcohol in his pharynx and larynx, despite suction, and it was obvious that he had drowned in his own gastric contents."

Kathy and I turn slowly onto Lansdowne Crescent. We are both silent.

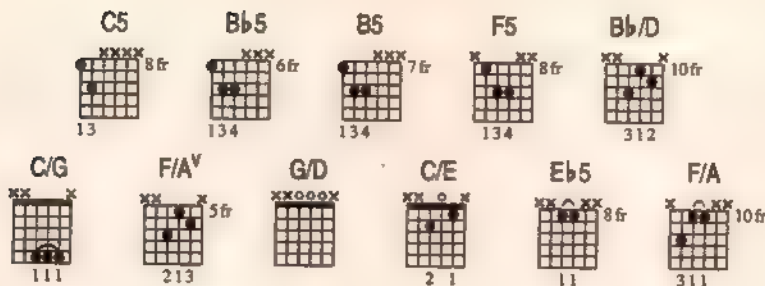
◆ ◆ ◆ ◆ ◆

**T**HE VOICE OF LATE HENDRIX biographer Tony Brown, interviewed in London in 1995, crackles out of my cassette player in New York City in early 2003. Before his death, Brown, the indefatigable author of *Hendrix: The Final Days* and *Hendrix:*

CONTINUED ON PAGE 198

# I'M BAD, I'M NATIONWIDE ZZ TOP

WORDS AND MUSIC BY Billy F. Gibbons, Dusty Hill and Frank Beard TRANSCRIBED BY Jesse Gress



## A Intro (0:00)

Moderate Rock  $\text{♩} = 104$

Chords: C5, Bb5, B5, C5

Gtr. 1 (elec. w/dist.)

Gtr. 2 (elec. w/dist.)

Bass

(repeat prev chord)

Tempo 2  $\text{♩} = 80$

N.C.(C7)

Gtr. 3 plays Fill 1

B Tempo 1  $\text{♩} = 104$  (0:10, 2:35)

Chords: (F5), (Eb5), C5

1/2

grad. release

P.M.

Fill 1 (0:07, 0:55, 1:33, 2:32, 3:19)

Gtr. 3 (acoss.)

Chords: (C7), (F5), (Eb5)

As heard on ZZ Top's Warner Bros. recording *Deguello*

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# I'M BAD, I'M NATIONWIDE **ZZ TOP**

1. Well I was  
3. Well I was

6

(repeat previous measure)

## C Verses (0:20, 0:58, 2:44)

Tempo 1 ♩ = 104

- (1.) rollin' down the road in some cold blue steel I had a bluesman on the back and a beau-  
 (2.) Easin' down the highway in a new Cadillac I had a fine fox in front I had  
 (3.) movin' down the road in my V-8 Ford I had a shine on my boots I had my

C5

F5

9

ician at the wheel  
three more in the back  
sideburns lowered

We're goin' downtown  
They sportin' short dresses  
With my New York brim

In the middle of the night  
wearin' spikes-heeled shoes  
and my gold tooth displayed

We're  
They no -

C5

12

## D Chorus (0:38, 1:16, 3:05)

laughin' an' I'm jokin' and we feeln' alright Oh I'm bad  
 smokin' Lucky Strikes and wearin' nylon too Welcome back  
 body give me trouble 'cause they know I got it made I'm bad

F5

F5

Gtr. 1 plays Fill 2 one and a half times

15

I'm nationwide  
We're nationwide  
I'm nationwide

Yes I'm bad  
Yeah we bad  
Girl I'm bad

(3rd time) To Coda  $\text{Coda}$   
(skip ahead to meas. 50)

**Tempo 2** ♩ = 80

**E** Guitar Solo (1:56)

**Tempo 1** ♩ = 104

FILE 2 (0:38, 1:16, 3:03)

FIG. 2 (0:38, 1:16, 3:03)

Gtr. I

B $\flat$ /D w/bar

C/G F/A $\flat$  w/bar

G/D C/E w/bar

The image shows a handwritten musical score for guitar I. It consists of a single staff with five lines. The notation is as follows: 1. A series of five chords, each with a wavy line above it indicating a bar. The chords are: B $\flat$ /D, C/G, F/A $\flat$ , G/D, and C/E. 2. The first chord, B $\flat$ /D, is written as a vertical stack of notes: B $\flat$  on the 4th line, D on the 3rd line, and a whole note on the 2nd line. 3. The second chord, C/G, is written as a vertical stack of notes: C on the 3rd line, G on the 2nd line, and a whole note on the 1st line. 4. The third chord, F/A $\flat$ , is written as a vertical stack of notes: F on the 3rd line, A $\flat$  on the 2nd line, and a whole note on the 1st line. 5. The fourth chord, G/D, is written as a vertical stack of notes: G on the 3rd line, D on the 2nd line, and a whole note on the 1st line. 6. The fifth chord, C/E, is written as a vertical stack of notes: C on the 3rd line, E on the 2nd line, and a whole note on the 1st line. 7. The notation is written in a cursive, handwritten style.



## I'M BAD, I'M NATIONWIDE **ZZ TOP**

**C5** **E♭5** **F5** **C5** **E♭5** **F5**

Gtr. 2 plays Rhy. Fig. 1 twice (see meas. 25)

29 Gtr. 1  $\frac{1}{2}$  grad. full release pick and fingers

Bass plays Bass Fig. 1 twice (see meas. 25)

31 C6 *grad.* *1/2 release* Eb5 F5 *pick and fingers* F/A C6 *1/2 full* Eb5 F5 *pick and fingers*

[illegible]

(2:04)  
C5 Eb5 F5 C5 Eb5 F5 C5 Eb5 F5

Gtr 4 plays Rhy. Fill 1 eight times

37 Gtr. 1

1/4 1/2 1/4 Full P.H. P.H. 1/4 1/2

Gtr 2

P.M. P.M. P.M. Rhy Fig 2 P.M. P.M. P.M. patch. D D

Bass

Bass Fig 2

# I'M BAD, I'M NATIONWIDE ZZ TOP

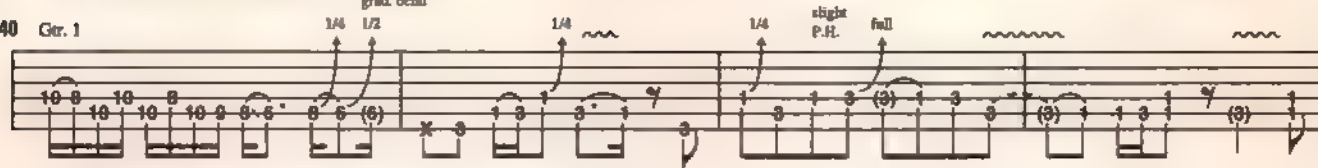
C5 Eb5 F5 C5  
Gtr. 2 plays Rhy. Fig. 2 five times (see meas. 38)  
grad. bend

1/4 1/2

1/4 1/2

1/4 1/2

40 Gtr. 1



Bass plays Bass Fig. 2 five times (see meas. 37)

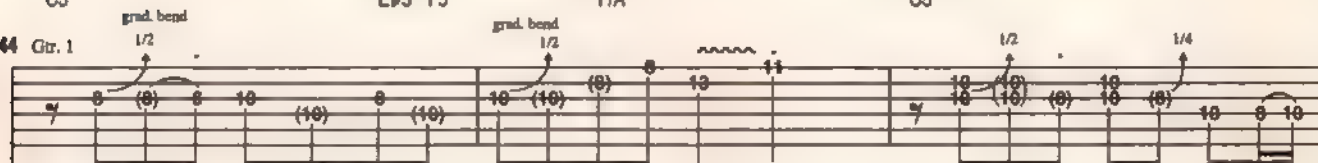
C5

1/2

grad. bend

C5

44 Gtr. 1



Gtr. 2

P.M.

P.M.

P.M.

P.M.

let ring

P.M.

P.M.

Bass



D.S. *Sal Coda* (go back to [B])

Tempo 2 ♩ = 80

N.C.(C7)

Gtr. 3 plays Fill 1 (see first page)

47

Bb5

B5

C5

1/2

P.M.

1/2

1/2

1/2

1/2

1/2

1/2

1/2

1/2

1/2

1/2

1/2

1/2

1/2

1/2

1/2

1/2

1/2

1/2

1/2

P.M.

P.M.

P.M.

P.M.

let ring

P.M.

P.M.

Bass

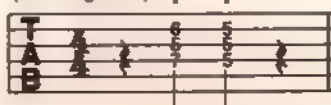


Rhy. Fill 1 (204)

F/A C/G

Gtr. 4

(elec. w/light dist.)





# I'M BAD, I'M NATIONWIDE ZZ TOP

⊕ Coda (3:19)

Tempo 2 ♩ = 80

N.C.(C7)

Gtr. 3 plays Fill 1 (see first page)

Gtr. 1 (w/dist. and sub-octave effect)

Ⓛ Outro (3:22)

Tempo 1 ♩ = 104

N.C.(C5)

(F5) (E♭5)

50

Gtr 2

Bass

Rhy Fig. 3

Bass Fig. 3

52

Gtr 2

Bass

Riff A

Bass Fig. 4

N.C.(C5)

Gtr. 2 plays Rhy. Fig. 3 one and a half times (see meas. 51)

Gtr. 4

55

Gtr 2

Bass

Riff A

Bass Fig. 4

Bass plays Bass Fig. 3 three times (see meas. 51)

Gtr. 2 plays Riff A (see meas. 54)

Gtr. 2 plays Rhy. Fig. 3 three and a half times (see meas. 51)

Gtr. 1 (w/sub-octave effect)

58

Gtr 2

Bass

Riff A

Bass Fig. 4

Bass plays Bass Fig. 4 (see meas. 54)

Bass plays Bass Fig. 3 seven times (see meas. 51)

61

Gtr 2

Bass

Riff A

Bass Fig. 4

# I'M BAD, I'M NATIONWIDE ZZ TOP

64 *grad. bend 1/2* *grad. bend 1/2* *grad. bend 1/2* *Gtr. 2 plays Riff A (see meas. 54)*

*Gtr. 2 plays Rhy. Fig. 3 three and a half times (see meas. 51)*  
*Gtr. 1 (w/sub-octave effect)*

*Bass plays Bass Fig. 4 (see meas. 54)*

67 *full*

*Bass plays Bass Fig. 3 seven times (see meas. 51)*

69 *full* *full* *full* *Gtr. 4* *1/4*

*Gtr. 2 plays Riff A (see meas. 54)*

72 *1/2* *1/4* *1/4*

*Gtr. 2 plays Rhy. Fig. 3 one and a half times (see meas. 51)*  
*Gtr. 4*

*Bass plays Rhy. Fig. 4 (see meas. 54)*

75 *Bass plays Bass Fig. 3 three times (see meas. 51)*

*Gtr. 2 plays Riff A (see meas. 54)*

*Gtr. 2 plays Rhy. Fig. 3 one and a half times (see meas. 51)*

78 *1/4*

*Bass plays Bass Fig. 4 (see meas. 54)*

*Bass plays Bass Fig. 3 three times (see meas. 51)*

*begin fade*

*Gtr. 2 plays Riff A (see meas. 54)*

*Gtr. 2 plays Rhy. Fig. 3 one and a half times (see meas. 51)*

81 *full* *grad. release 1/2* *pick and fingers*

*Bass plays Bass Fig. 4 (see meas. 54)*

*Bass plays Bass Fig. 3 three times (see meas. 51)*

*fade out*

*Gtr. 2 plays Riff A (see meas. 54)*

84

*Bass plays Bass Fig. 4 (see meas. 54)*



# SWING, SWING THE ALL-AMERICAN REJECTS

WORDS AND MUSIC BY the All-American Rejects TRANSCRIBED BY Jeff Perrin



## A Intro (0:00)

Moderate Rock ♩ = 128

(gradual fade in)

(G)

(G5)

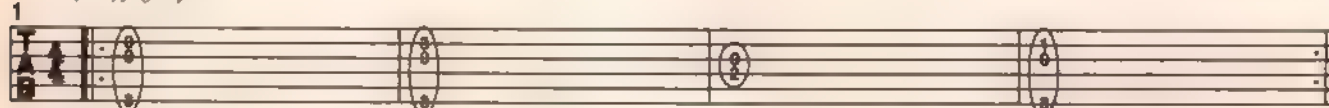
(Em)

(C5)

Rhy. Fig. 1

end Rhy. Fig. 1

\*Gtr. 3 (elec.) fingerstyle



\*organ arranged for gtr.

G

Dsus4/F#

Em7

Cadd2

Gtr. 3 plays Rhy. Fig. 1 twice (see meas. 1)

Gtrs. 1 and 2 (elec. widest)

(repeat previous chord)



G

Dsus4/F#

Em7

Cadd2

Gtrs. 1 and 2

Gtr. 2

Gtr. 3

Bass



(0:29)

G

Dsus4/F#

Em7

Cadd2

Gtr. 1

Rhy. Fig. 2

end Rhy. Fig. 2



Gtrs. 2 and 3

Rhy. Fig. 2a

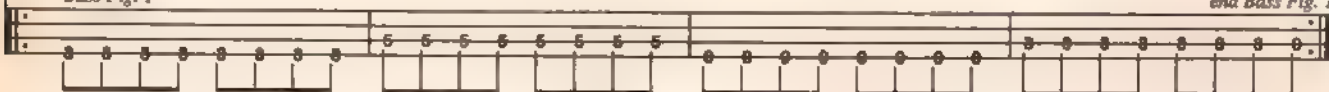
end Rhy. Fig. 2a



Bass

Bass Fig. 1

end Bass Fig. 1



As heard on the DreamWorks recording *The All-American Rejects*

© 2001 Smells Like Phly Ed Music (ASCAP).

# SWING, SWING THE ALL-AMERICAN REJECTS

## B Verses (0:45, 1:35)

1. Days swiftly come and go I'm dreaming of her She's seeking other guys Emotions they stir  
2. Wish cast into the sky I'm moving on Sweet beginnings to arise She knows I was wrong

17 G5<sup>III</sup> Gtr 1 (repeat previous measure) G5<sup>III</sup>/E G5<sup>III</sup>/C

Bass Fig. 2

end Bass Fig. 2

The sun is gone The notes are old The nights are long They bend they fold and I am left do I while the tears fall love

Gtr 1

21 (repeat previous four meas.) 4

Bass plays Bass Fig. 2 (see meas. 17)

## C Pre-chorus (1:00, 1:50)

Did you think that I would cry on the phone

G5 E5 C5

\*Gtr 4 (elec. widist. and vibrato effect)

25 Riff A end Riff A

\*synth arranged for gtr

Gtrs. 2 and 3

P.M.

Bass plays Bass Fig. 2 twice (see meas. 17)

Do you know what it feels like being alone

G5 E5 C5

Gtr. 4 plays Riff A (see meas. 25)

Gtrs. 2 and 3

29 P.M.

I'll find someone new

G6/B Csus2

Gtr 4 (w/clean tone)

let ring throughout

33

G/B

Gtrs. 2 and 3

C5

Cadd2

\*Muted notes are played by Gtr. 2 only

Bass



# SWING, SWING THE ALL-AMERICAN REJECTS



## D Chorus (1:20, 2:11, 2:58)

Swing swing swing from the tangle of my heart is crushed by a former love

G Dsus4/F# Em7 Cadd2

Gtr. 1 plays Rhy. Fig. 2 twice simile (see meas. 13)

Gtrs. 2 and 3 play Rhy. Fig. 2a twice simile (see meas. 13)

36 Bass Fig. 3

end Bass Fig. 3



(3rd time) To Coda  
(skip ahead to meas. 60)

Can you help me find a way to carry on again

G Dsus4/F# Em7 Cadd2

40 Gtr. 4

don't play 1st time



Bass plays Bass Fig. 1 (see meas. 13)

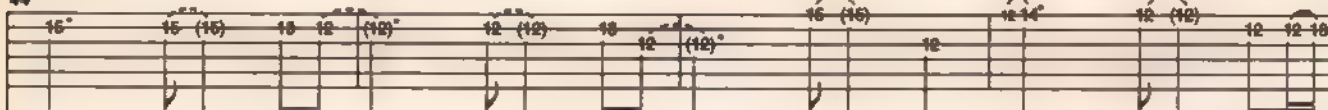
## E Guitar Solo (2:28)

G Dsus4/F# Em7 Cadd2

Gtr. 1 plays Rhy. Fig. 2 twice simile (see meas. 13)

Gtrs. 2 and 3 play Rhy. Fig. 2a twice simile (see meas. 13)

44 Gtr. 4



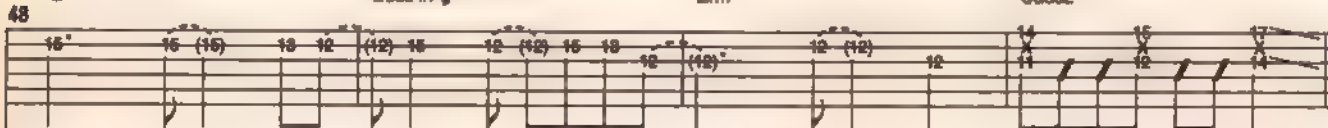
Gtr. 5 (elec. w/dist.)

Riff B



Bass plays Bass Fig. 3 (see meas. 36)

G Dsus4/F# Em7 Cadd2



end Riff B

Bass plays Bass Fig. 1 (see meas. 13)

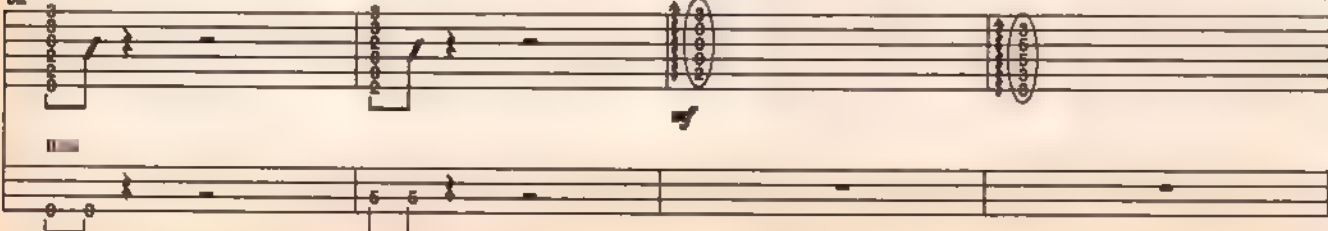
## F Bridge (2:41)

Bury me You thought your problems were gone

Em7 Dsus4/F# G/B Csus2/G

Gtr. 4 (w/clean tone)  
composite arrangement of gtr. and organ

52 Gtrs. 2 and 3



# SWING, SWING THE ALL-AMERICAN REJECTS

D.S.  $\frac{S}{\text{al}}$  Coda  $\oplus$   
(go back to  $\boxed{D}$ )

56

Carry me away away away

E5 Dsus4/F# C5

Gtr. 5

Gtr. 4 (w/dst.)

Gtrs. 2 and 3

Bass

P M

$\oplus$  Coda (3:11)

Swing swing swing from the tangles of my heart is crushed by a former love  
(Swing swing swing) (My heart)

G Dsus4/F# Em7 Cadd2

Gtr. 1 plays Rhy. Fig. 2 simile until fade (see meas. 13)

Gtrs. 2 and 3 play Rhy. Fig. 2a simile until fade (see meas. 13)

Gtr. 5 plays Riff B (see meas. 47)

60

Gtr. 3

Bass plays Bass Fig. 3 simile until fade (see meas. 36)

Bass substitutes Bass Fill I

64

Can you help me find a way to carry on again

G Dsus4/F# Em7 Cadd2

play 3 times and fade

(1,2.) { Swing swing swing from the tangles of my heart is crushed by a former love  
(Swing swing swing) (My heart)  
(3.) Can you help me find a way to carry on again

68

Gtr. 3

Gtr. 4

\*Note in parenthesis is played on repeats only.

\*\*Note is played w/Whammy pedal  
set to modulate up one octave  
when pressed forward.

Bass Fill I (3:16)  
(C)



# SOMEWHERE I BELONG LINKIN PARK

WORDS AND MUSIC BY Linkin Park TRANSCRIBED BY Andy Aledort

All guitars are tuned down one half step (low to high: E♭ A♭ D♭ G♭ B♭ E♭).

5-string bass tuning (low to high): B♭ E♭ A♭ D♭ G♭.

All notes and chords sound one half step lower than written (key of B♭ minor).



## A Intro (0:00)

Moderate Rock ♩ = 80

Bm G A Em

\*\*Gtr 1 (acous.)  
Rhy. Fig. 1

1

end Rhy. Fig. 1

\*\*Acoustic gtr. part is digitally processed and altered using Pro Tools.

Bm G A Em Bm G A Em

Gtr. 1 plays Rhy. Fig. 1 twice  
Gtr. 2 (clean elec.)  
3 Riff A (repeat previous measure)

Gtr. 3 (elec. w/dist.)

(fade in)

5-string Bass  
Bass Fig. 1

end Bass Fig. 1

(0:24)

B5 D5 G5 E5 VII B5 D5 A5 E5 II

\*Gtr 3  
Rhy. Fig. 2

7

f

\*doubled

Gtr 4 (elec. w/dist.)

f

Bass  
Bass Fig. 2

end Bass Fig. 2

As heard on Linkin Park's Warner Bros. recording *Meteora*

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# SOMEWHERE I BELONG LINKIN PARK

## B Verses (0:41, 1:29)

1. When this began

I had nothin' to say and I'd get lost in the nothingness inside of me

(I was con-

2. And I've got nothin' to say I can't believe I didn't fall right down on my face

(I was con-

Bm G A Em

Bm

G

A

Em

Gtr. 1 plays Rhy. Fig. 1 (see meas. 1)

Gtr. 2 plays Riff A eight times (see meas. 3)

11 Gtr. 4

Gtr. 1

fused) And I let it all out in mind that I'm not the only person with these things in mind

(inside of

fused) Lookin' everywhere only to find that it's not the way I had imagined it all in my mind

(So what am

Bm

G

A

Em

Gtr. 1 plays Rhy. Fig. 1 three times (see meas. 1)

Gtr. 2 plays Riff A six times (see meas. 3)

15 Bass (repeat previous two measures)

2

me) But all the vacancy The words revealed is the only real thing that I've got left to feel

(Nothing to

I) What do I have but negativity 'cause I can't justify the way everyone is looking at me

(Nothing to

Bm

G

A

Em

loose) Just stuck Hollow and alone and the fault is my own And the fault is my own I want to

loose) Nothing to gain Hollow and alone and the fault is my own And the fault is my own I want to

Bm

G

A

Em

Gtr. 3 plays Fill 1 first time

Gtr. 3 plays Fill 2 second time

end Bass Fig. 3

## C Chorus (1:05, 1:52, 2:46)

heal I want to feel what I thought was never real I want to let go of the pain I've held so long

B5

D5

G5

E5

B5

D5

Gtr. 3 plays first two bars of Rhy. Fig. 2 twice (see meas. 7)

21 Gtr. 4

Bass plays first two bars of Bass Fig. 2 twice (see meas. 7)

Fill 1 (1:02)

(A)

(Em)

Gtr. 3 (elec. w/dist.)

N.H.

Fill 2 (1:49)

(A)

(Em)

Gtr. 3 (elec. w/dist.)

N.H.



# SOMEWHERE I BELONG LINKIN PARK

(Erase all the pain 'til it's gone) I want to heal I want to feel But I'm close to something real I want to

G5 E5 B5 D5 G5 E5

Gtr. 3 plays Rhy. Fig. 2 (see meas. 7)  
(repeat previous two measures)

24

Bass plays Bass Fig. 2 (see meas. 7)

(3rd time) To Coda  $\oplus$   
(skip ahead to meas. 39)

find something I've wanted all along Somewhere I belong

B5 D5 A5 E5

27

## D Bridge (2-16)

I will never know myself until I do this on my own

B5 G5 A5 E5

Gtr. 3 Rhy. Fig. 3 end Rhy. Fig. 3

29

Gtr. 4

Bass Bass Fig. 4 end Bass Fig. 4

And I will never feel anything else until my wounds are healed

B5 G5 A5 E5

Gtr. 3 plays Rhy. Fig. 3 three times (see meas. 29)

Gtr. 4

31

Bass plays Bass Fig. 4 twice (see meas. 29)

I will never pay anything 'til I break away from me

B5 G5 A5 E5

33

I will break away I'll find myself today

B5 G5 A5 E5

35

Bass

# SOMEWHERE I BELONG LINKIN PARK

*D.S. al Coda* (go back to meas. 21)

want to

37 Bm G A N.C.

Gtr. 1

Gtr. 3

Gtr. 4

Bass

N.H.

*Coda* (307)

Somewhere I belong

(I want to heal

I want to feel like I'm)

Somewhere I belong

G5

E5

B5

D5

G5

E5

Gtr. 3 plays second bar of Rhy. Fig. 2 (see meas. 8) Gtr. 3 plays Rhy. Fig. 2 (see meas. 7)

39

Gtr. 4

Bass

**[E] Outro** (321)

(I want to heal

I want to feel like I'm)

Somewhere I belong

B5

D5

A5

E5

B5

Gtrs. 3 and 4

N.H.

42

Bass

Somewhere I belong

45

Bass



# LONDON CALLING THE CLASH

WORDS AND MUSIC BY Joe Strummer, Mick Jones, Paul Simonon and Topper Headon TRANSCRIBED BY Brian Eisenpresser



## A Intro (0:00)

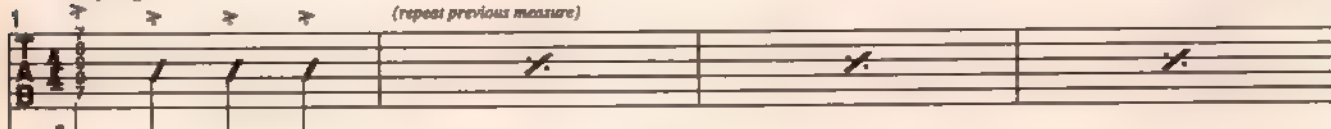
Moderately Fast  $\text{♩} = 144$  ( $\text{♩} = \text{♩}$ )

EmVII

Gtrs. 1 and 2 (w/digt)

Rhy. Fig. 1

end Rhy. Fig. 1



EmVII

\*Gtr. 3 (clean tone w/heavy reverb)

Rhy. Fig. 2

let ring

Fadd#11/E

end Rhy. Fig. 2



Bass w/pick



\*This guitar part is "buried in the mix."

Gtr. 1 plays Rhy. Fig. 1 twice (see meas. 1)

Gtr. 3 plays Rhy. Fig. 2 twice (see meas. 1)

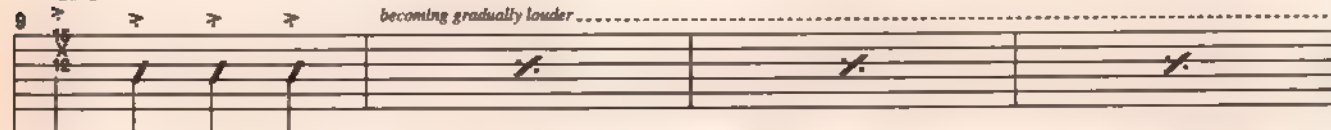
Gtr. 2



Bass



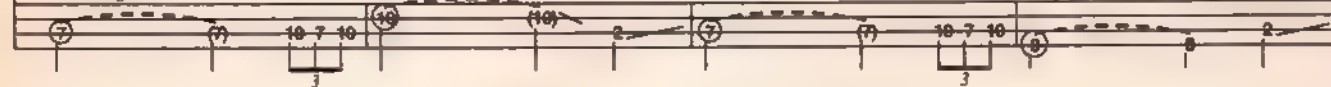
Gtr. 2



Bass

Bass Fig. 1

end Bass Fig. 1



As heard on The Clash's Epic recording *London Calling*

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# LONDON CALLING THE CLASH

## B 1st Verse (0:21)

London calling to the faraway towns Now war is declared and battle come down

Em<sup>XII</sup> Em<sup>XII</sup>/F Em<sup>XII</sup>/G G5<sup>XII</sup>

Gtrs. 1 and 3



Gtr 2

\*Bass plays low F note

\*\*Bass plays low G note

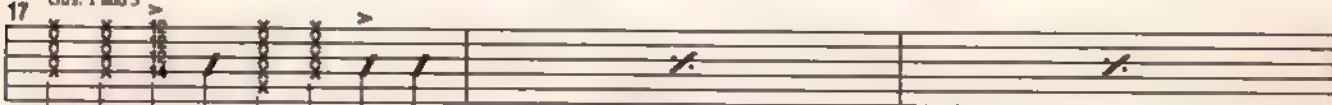
Bass Fig. 2

end Bass Fig. 2

London calling to the underworld Come out of the cupboard You

Em<sup>XII</sup> Em<sup>XII</sup>/F Em<sup>XII</sup>/G

Gtrs. 1 and 3



Bass plays Bass Fig. 2 three times (see meas. 13)

boys and girls London calling Now don't look to us

G5<sup>XII</sup> Em<sup>VII</sup> Em<sup>VII</sup>/F



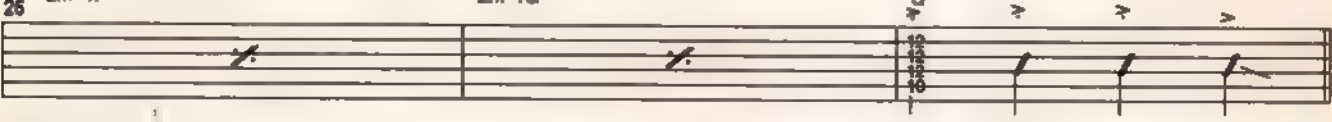
Phony Beatlemania has bitten the dust London calling See we

Em<sup>VII</sup>/G G<sup>X</sup> Em<sup>VII</sup>



ain't got no swing except for the ring of that truncheon thing The

Em<sup>VII</sup>/F Em<sup>VII</sup>/G G<sup>X</sup>



## C 1st Chorus (0:50)

Ice age is coming The sun's zooming in Meltdown expected The

Em<sup>VII</sup> G<sup>X</sup> Em<sup>VII</sup>

Gtr. 2



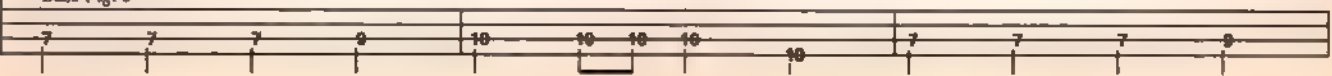
Gtrs. 1 and 3

Rhy. Fig. 3



Bass

Bass Fig. 3





# LONDON CALLING THE CLASH

wheat is growing thin Engines stop running but I have no fear 'cause  
G<sup>x</sup> Em<sup>VII</sup> G<sup>x</sup>

32

end Rhy. Fig. 3

London is drowning and I live by the river  
Em<sup>VII</sup> D<sup>V</sup> light P.H.

35

end Bass Fig. 3

## D 2nd Verse (1:06)

London calling to the imitation zone Forget it brother You can  
Em<sup>VII</sup> F<sup>VIII</sup> Em<sup>VII</sup>/G

38

pitch: G

Bass plays Bass Fig. 2 four times (see meas. 13)

go it alone London calling to the zombies of death  
G<sup>x</sup> Em<sup>VII</sup> F<sup>VIII</sup>

41

# LONDON CALLING THE CLASH

Quit holding out and draw another breath  
Em<sup>VII</sup>/G G<sup>x</sup>

London calling and I  
Em<sup>VII</sup>  
Gtr 1

44

don't wanna shout but while we were talking I saw you nodding out  
Em<sup>VII</sup>/F Em<sup>VII</sup>/G G<sup>x</sup>

47

(2nd time) To Coda  
(skip ahead to 54)

London calling See we ain't got no highs except for that one with the yellowy eyes The  
Em<sup>VII</sup> Em<sup>VII</sup>/F Em<sup>VII</sup>/G G<sup>x</sup>

50

## 2nd and 3rd Choruses (1:35, 2:20)

Ice age is coming The sun's zooming in Engines stop running The  
Em<sup>VII</sup> G<sup>x</sup> Em<sup>VII</sup>  
Gtrs. 1 and 3 play Rhy. Fig. 3 simile (see meas. 29)  
Gtr 5 plays Fill 1 on D.S.

54

Bass plays Bass Fig. 3 simile (see meas. 29)

wheat is growing thin A nuclear error but I have no fear 'cause  
G<sup>x</sup> Em<sup>VII</sup> G<sup>x</sup>

57

### Fill 1 (2:20)

\*Gtr 5 (w/dist.)

\*"backwards" gtr. arr. for "forwards" gtr



# LONDON CALLING THE CLASH

(2nd time) To Coda   
(skip ahead to meas. 79)

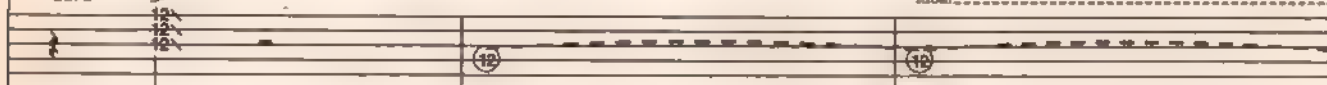
London is drowning and I live by the river

Em<sup>VII</sup> D<sup>V</sup>

60 Gtr. 4 (w/dist.)



Gtr. 2



pitch: F#

Gtrs. 1 and 3



## F Interlude (1:51)

Em<sup>VII</sup>

Gtrs. 1 and 3 play Rhy. Fig. 1 twice (see meas. 1)

Gtr. 4

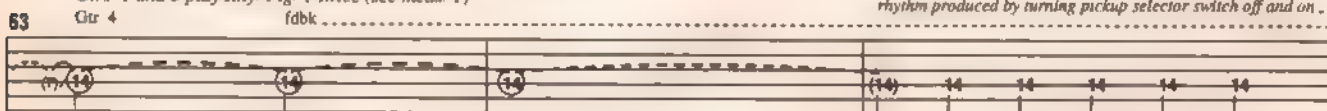
fdbk.

Em<sup>VII</sup>/F

Oh

Em<sup>VII</sup>/G

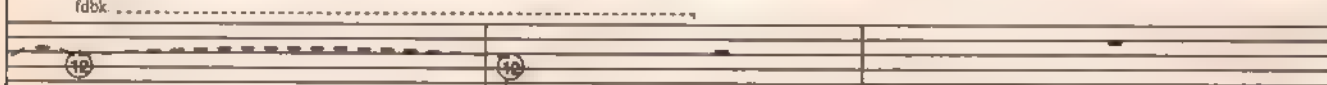
rhythm produced by turning pickup selector switch off and on ..



Gtr. 2

fdbk.

pitch: E



Bass plays Bass Fig. 1 twice (see meas. 13)

Ah ah ah ah ah ah

oh

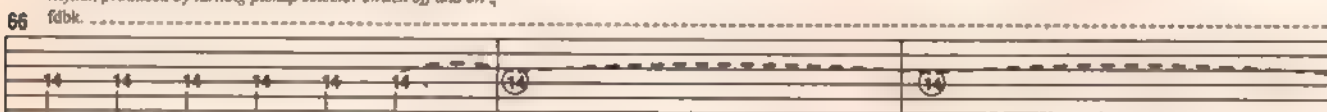
Ah ah ah

G<sup>X</sup>

rhythm produced by turning pickup selector switch off and on ..

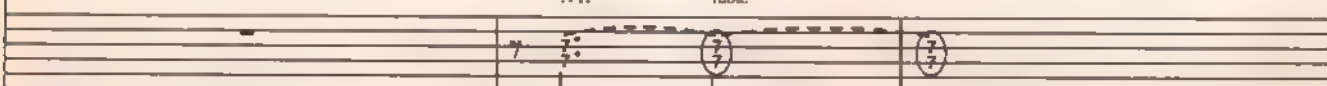
Em<sup>VII</sup>

Em<sup>VII</sup>/F



NH

fdbk.



pitch: D  
A

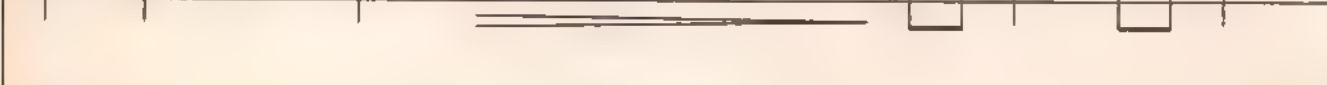
ah ah ah oh

## G Guitar Solo (2:05)

Em<sup>VII</sup>

Rhy. Fig. 4

Gtrs. 1 and 3



Bass plays Bass Fig. 2 twice (see meas. 13)

# LONDON CALLING THE CLASH

**72**  $Em^{VII}/F$   
Gtr. 5 (w/dist.)  
("backwards" gtr arr for "forwards" gtr)

$Em^{VII}/G$  full  $G^X$  full full

Gtr. 6 (w/dist.)  
("backwards" gtr arr for "forwards" gtr)

end Rhy. Fig. 4

pitch: E  
A

Gtrs. 1 and 3

**75**  $Em^{VII}$   
Gtrs. 1 and 3 repeat Rhy. Fig. 4 (see meas. 71)

$Em^{VII}/F$   $Em^{VII}/G$

Gtr. 5 full 1/2 1/2

Gtr. 6 fdbk. fdbk. fdbk. fdbk.

pitch: E  
G

pitch: E  
B

pitch: E  
A

**D.S. al Coda**  $\oplus$   
(go back to 72)

**Coda** (2:36)  
**Outro**

**78**  $G^X$   
Gtr. 5

Gtr. 6 fdbk.

pitch: E  
A

Bass

**79** fdbk.

pitch: E

$Em^{VII}$  Fadd#11/E

Gtr. 3

2

Bass



# LONDON CALLING THE CLASH

Now get this  
Fadd#11/E

Em<sup>VII</sup>  
Gtr 4  
fdbk.

Fadd#11/E

Em<sup>VII</sup>

83



Bass plays Bass Fig 1 four times (see meas. 9)

London calling Yes I was there too An' you know what they said Well some of it was true  
Em<sup>VII</sup> Fadd#11/E Em<sup>VII</sup> Fadd#11/E

Gtrs. 1 and 3 play Rhy. Fig. 1 simile three times (see meas. 1)

87 Gtr 4



London calling at the top of the dial An' after all this won't you give me a smile  
Em<sup>VII</sup> Fadd#11/E Em<sup>VII</sup> Fadd#11/E

91 Gtr 4



Em<sup>VII</sup>  
Gtr 2



London calling  
Em<sup>VII</sup>

Fadd#11/E

Em<sup>VII</sup>

Fadd#11/E

95 Gtr 4



microphonic  
fdbk

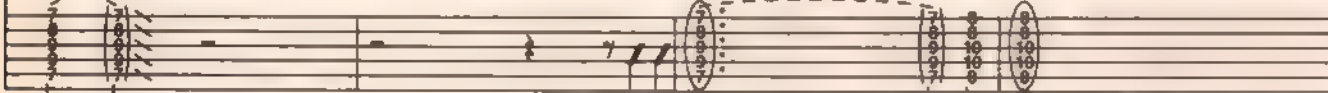
rhythm produced by turning pickup selector switch off and on

push F#

L3 J

Fsus2

Em<sup>VII</sup>  
Gtr 2



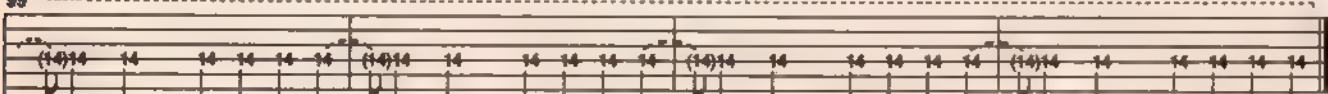
never felt so much a' like (w/echo repeats)

Fade

Em<sup>VII</sup>

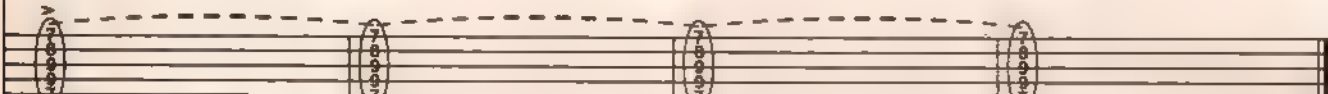
Gtr 4

99 fdbk.

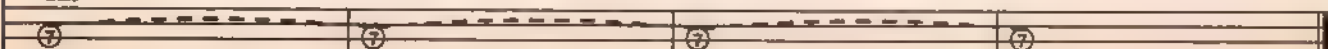


Em<sup>VII</sup>

Gtrs. 1 and 2



Bass



# GHOSTS ALONG THE MISSISSIPPI DOWN

WORDS AND MUSIC BY Pepper Keenan, Philip Anselmo, Jimmy Bower, Rex Brown and Kirk Windstein TRANSCRIBED BY Andy Aledort

All guitars are tuned down one and one half steps (low to high): C# F# B E G# C#

Bass tuning (low to high): C# F# B E.

All notes and chords sound a minor third (one and one half steps) lower than written (key of C# minor).



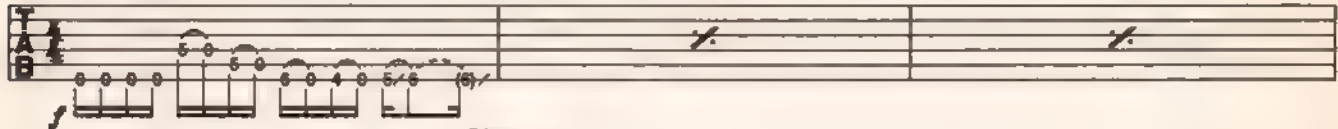
## A Intro (0:00)

Moderate Rock ♩ = 100

Gtr. 1 N.C.(E5)

(w/dist.) Riff A

1 P.M. .... (repeat previous measure)



(0:10, 1:43)

Huh (2nd time only)

N.C.(E5)

Riff B

P.M. ....

Gtrs. 1 and 2



Bass w/pick

Bass Fig 1



7 P.M. ....

P.M. ....

end Riff B

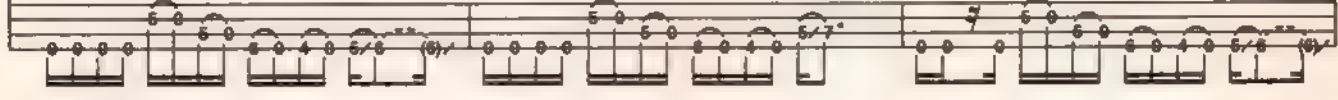
Gtr 2

P.M. ....



end Bass Fig 1

Gtr 1



10 P.M. ....

P.M. ....

P.M. ....

Gtr 2



Gtr 1



As heard on Down's Elektra recording *Down II*

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JUNE 2003 GUITAR WORLD 155



## GHOSTS ALONG THE MISSISSIPPI **DOWN**

**B Verses (0:29, 2:02)**

1. in the morning      it      takes me      quite a      while      to clear my      head  
2. Never thought      before      a      life could      be      so strange      yeah

E	D	N.C.(A/C#)	E	*D/G	N.C.(A/C#)
---	---	------------	---	------	------------

Measures 13-16 of the piece. Measure 13 features a treble staff with a half note G4, a quarter note A4, and a half note B4, and a bass staff with a half note G3, a quarter note A3, and a half note B3. Measure 14 has a treble staff with a half note C5, a quarter note D5, and a half note E5, and a bass staff with a half note C4, a quarter note D4, and a half note E4. Measure 15 has a treble staff with a half note F5, a quarter note G5, and a half note A5, and a bass staff with a half note F3, a quarter note G3, and a half note A3. Measure 16 has a treble staff with a half note B5, a quarter note C6, and a half note D6, and a bass staff with a half note B3, a quarter note C4, and a half note D4. A double bar line is present at the end of measure 16.

And as the day moves on I find it hard to smile at something said  
And I guess my one-a-day became 10 or 12 or more and more and more

Em7	N.C.(G5/D)	(A/C#)	Em7	N.C.(G5)	(A)
-----	------------	--------	-----	----------	-----

17

Full

Full

Full

2

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465</

(0:48, 2:22)

So I took control	Priority	number	one	and that's me	Then I
But I've got a gift	It's something called my friends	oh Lord	"		With

Em7	N.C.(G/D)	(A/C#)	(C)	Em7	N.C.(G/D)	(A)
-----	-----------	--------	-----	-----	-----------	-----

*Gr. 3 plays Fill 1*

Gr 1

Rhy. Flg. I

21 Rhy. Fig. 1

2 end Rhy. Fig.

Gr 2 (w/wuh)  
Rhy. Fig. 1a

end Rhy. Flg. 1a

Base

0 0 7 (7) 5 7 5 7 5 5 4 (4) 4 2 0 0 0 7 (7) 5 0 2 2 3 (3) 6 (6) 5 5 7 5 7

Fill 1 (0:48, 2:22)

Gr 3 (w/dist. and delay timed to repeat every quarter note)

Full) (w/delay repeats) ----- (play 4 times)

**TAB**

# GHOSTS ALONG THE MISSISSIPPI DOWN

cut the dragon's head off  
them and I combined

I'll be an early and put away my gun  
and

So let it be  
it's been done before

Em7

N.C.(D)

(A/C#) (C)

Em7

N.C.(D/G)

(A/C#) (C)

Gtr. 1 plays Rhy. Fig. 1

Gtr. 2 plays Rhy. Fig. 1a

Bass

25



So let it be  
it's been done before yeah

D5

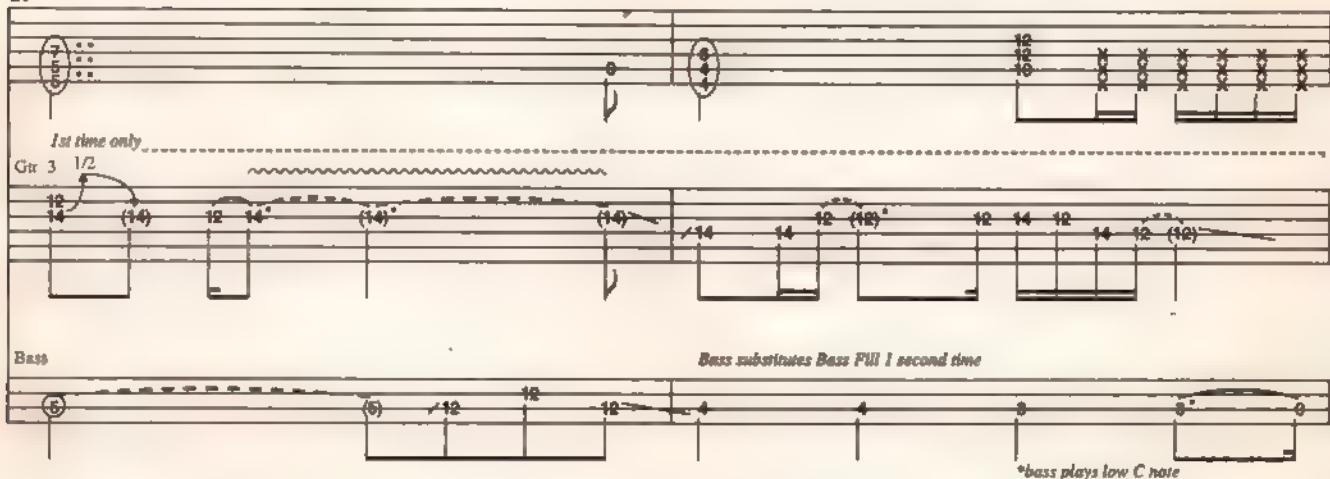
Gtrs. 1 and 2

C#5

\*G5/C

Gtrs. 1 and 2 substitute Rhy. Fill 1 second time

29



## [C] Pre-chorus (1:12, 2:46)

I'm dying  
No timing

I'm prematurely  
passing away

I'm wasting  
Abusing

F5 E5 B5

C5 B5

C5 B5

Gtrs. 1 and 2

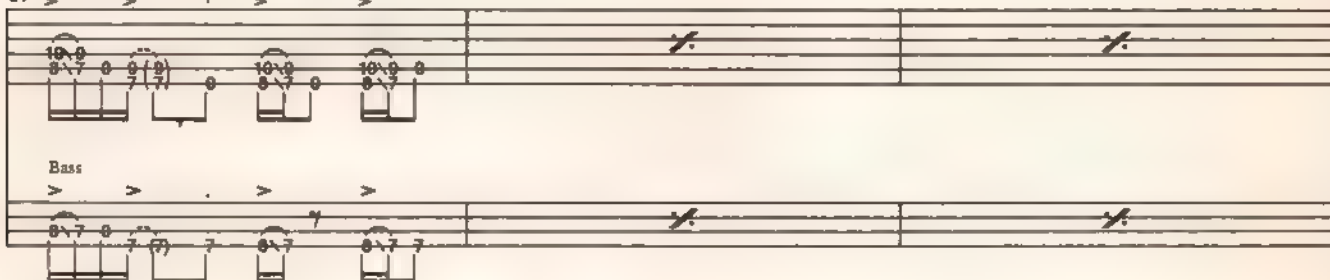
P.M.

P.M.

P.M.

P.M.

31

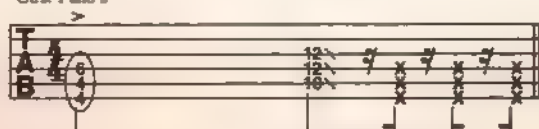


### Rhy. Fill 1 (2:44)

C#5

\*G5/C

Gtrs. 1 and 2



\*bass plays low C note

### Bass Fill 1 (2:44)





# GHOSTS ALONG THE MISSISSIPPI **DOWN**

**D** 1st and 2nd Choruses (1:23, 2:57)

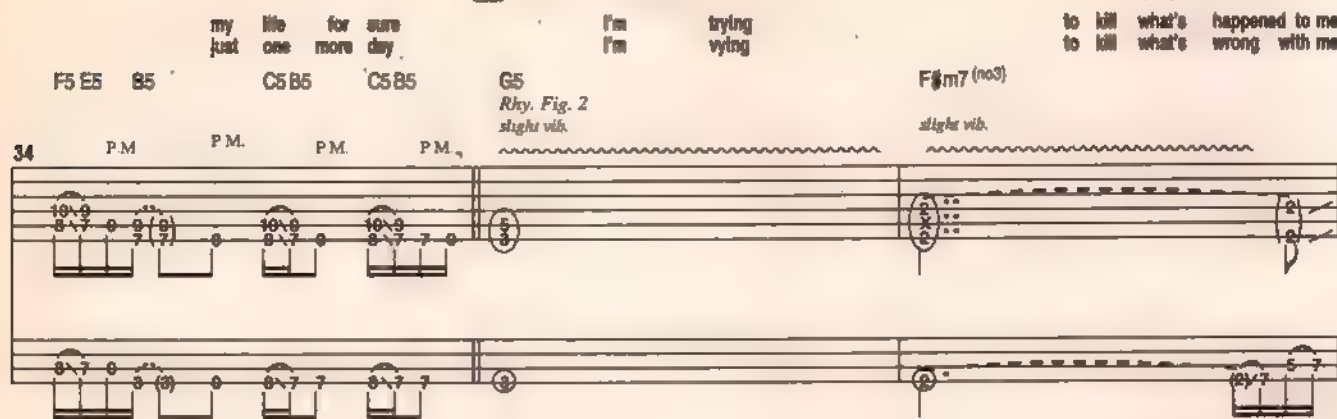
(2nd time) **To Coda**   
(skip ahead to meas. 43)

my life for sure I'm trying to kill what's happened to me  
just one more day I'm vying to kill what's wrong with me

F5 E5 B5 C5 B5 C5 B5 G5 F#m7 (no3)

Rhy. Fig. 2 slight vib. slight vib.

34 P.M. P.M. P.M. P.M.



A ghost along

E G5

\*Gtrs. 3 and 4 (w/dist. and phaser)

37 full full full full full full

Gtrs. 1 and 2

Bass



**D.S.**  **al Coda**   
(go back to measure 5)

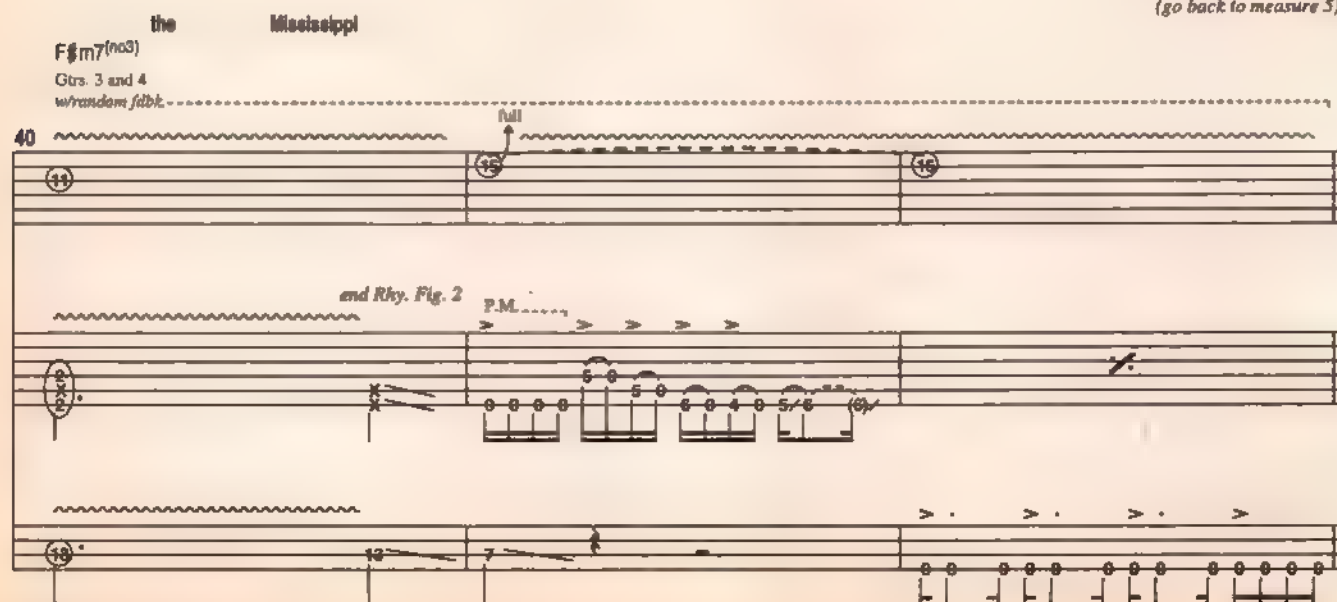
the Mississippi

F#m7 (no3)

Gtrs. 3 and 4 w/random filbk.

40 full

end Rhy. Fig. 2 P.M.



## GHOSTS ALONG THE MISSISSIPPI **DOWN**

⊕ *Coda* (3:02)

**Yes I am**

The ghosts along

NC(E)

GS

*Gtrs. 1 and 2 plays last four bars of Rhy. Fig. 2 (see meas. 37)*

\*Gtra. 3 and 4

43 random fibre.

\*two gtrs. art for one gtr

Bull 8

the Mississippi

F#m7 (no3)

**Grp. 3 and 4**

Em7

grad. release

A/C#

Am/C

Em7

withstand cold.

Gtrs. 1 and 2

PM.

PM.

**DES**

**E Bridge (\$28)**

**Can't happen to me**

(Can't happen to me)

Won't do it to me

A/C#

AmC

E6

N.C.(A/C#)

(C)

1/2

PM.

PM.

Rhy. Fig 3

end Rhy. Fig 3

P.M. \_\_\_\_\_

**Base Fig. 3**

end Bass Fig. 3

14



# GHOSTS ALONG THE MISSISSIPPI **DOWN**

(Won't do it to me)

Can't happen to me

(Can't happen to me)

Em7

N.C.(A/C#)

C

Em7

Gtrs. 1 and 2 play Rhy. Fig. 3 seven times (see meas. 51)

Gtrs. 1 and 2 play Rhy. Fig. 3 six times

Gtrs. 3 and 4

P.M.-----

P.M.-----

53

Bass plays Bass Fig. 3 five times (see meas. 51)

yeah)

Won't do it to me

no

oh no

No

No

Can't happen to me

N.C.(A/C#)

C

Em7

N.C.(A/C#)

(C)

56

Gtrs. 3 and 4

2

(Can't happen to me

uh)

Won't do it to me

(Won't do it to me)

59

Em7

N.C.(A/C#)

(C)

Em7

Can't happen to me

(Can't happen to me)

Won't do it to me

N.C.(A/C#)

Em7

N.C.(A/C#)

(C)

62

Gtrs. 3 and 4

Bass

1/4

(Won't do it to me)

Won't do it to me

no

no

Em7

N.C.(A/C#)

(C)

N.C.(E5)

Gtr. 1

65

1/4

**F** **Guitar Solo** (4:09)  
**Double-time Feel**

*Gtrs. 1 and 2 play Riff B twice (see meas. 5)*

Gr. 3

*Bass plays Bass Fig. 1 twice (see meas. 5)*

**G 2nd Chorus (4:29)**  
**Half-time Feel**

## Destroying

what's got hold of me

G5

F#m7 (no3)

**Gtrs. 1 and 2 play Rhy. Flg. 2**  
Gtrs. 3 and 4

Yeah    yeah

No more the ghost of Mississippi yeah ooh

66

G5

F#m7 (no3)

ES 11

79 Gtr 3



~~~~~



w/random fdbk

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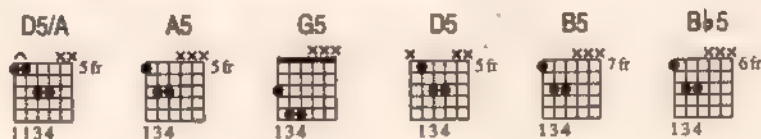
# THE ANTHEM **GOOD CHARLOTTE**

WORDS AND MUSIC BY Benjamin Combs, Joel Combs and John Feldman TRANSCRIBED BY Jeff Perrin

All guitars are tuned down one half step (low to high: E $\flat$  A $\flat$  D $\flat$  G $\flat$  B $\flat$  E $\flat$ ).

Bass tuning (low to high): E $\flat$  A $\flat$  D $\flat$  G $\flat$ .

All notes and chords sound one half step lower than written (key of D $\flat$ ).

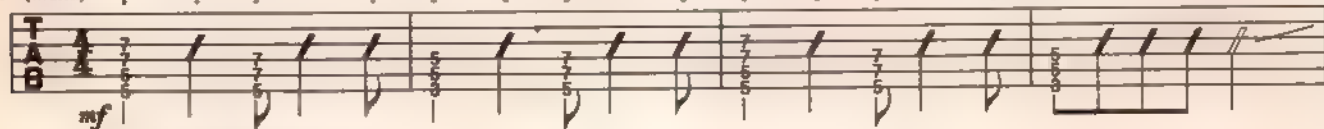


## **A** Intro (0:00)

Fast Rock  $\text{♩} = 180$

D5/A A5 G5 A5 D5/A A5 G5

Gr 2  
(w/dist.)



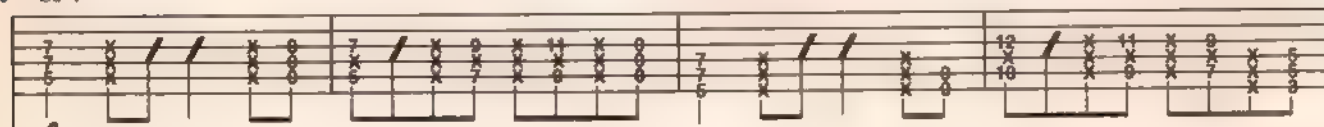
\*w/studio mixing effect; see performance notes  
\*\* repeat previous chord

(0:05)

D5/A

A5

5 Gr 1



Gr 2 (w/dist.)  
Rhy Fig 1



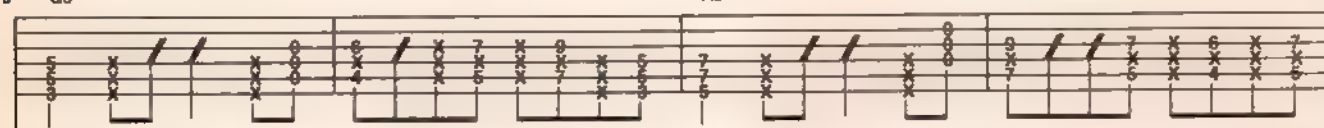
Bass



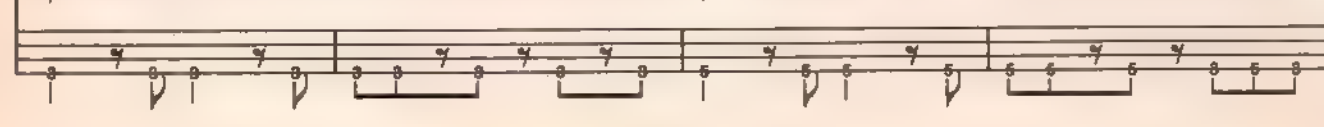
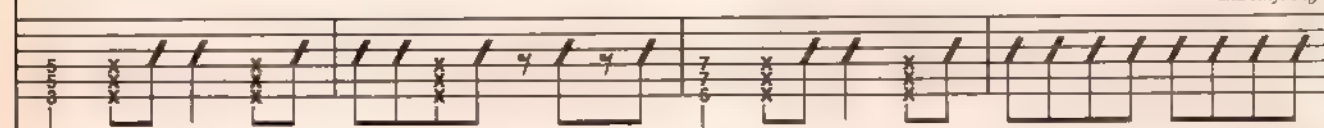
It's a

9 G5

A5



end Rhy. Fig 1



As heard on Good Charlotte's Epic recording *Young and the Hopeless*

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# THE ANTHEM **GOOD CHARLOTTE**

## **B** 1st Verse (0:16)

new day but it all feels old It's a good life That's what I'm told but

D5 A5 D5 G5

13 Fill 1



Rhy. Fig. 2

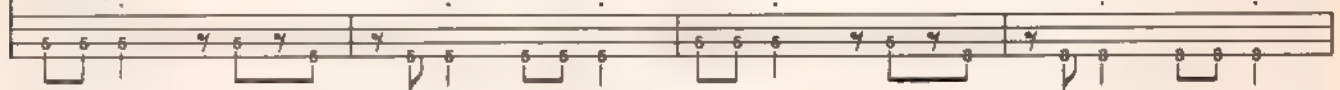
P.M.

end Rhy. Fig. 2



*mf*

Bass Fig. 1



everything It all just feels the same

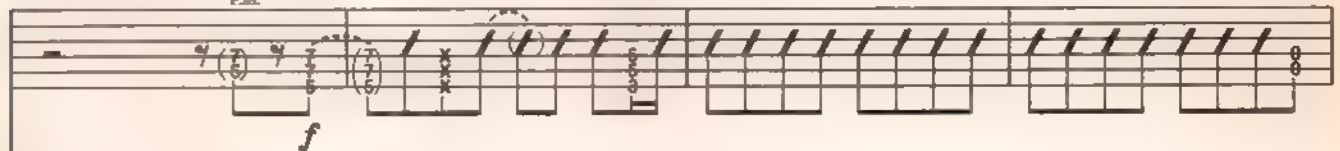
D5 A5 G5

At my

17 Rhy. Fig. 3

P.M.

end Rhy. Fig. 3



*f*

P.M.



*f*

end Bass Fig. 1



high school it felt more to me like a jail cell A penitentiary

D5 A5 D5 G5

My

21

Gtr 2

P.M.



*mf*

Bass plays Bass Fig. 1 (see meas. 13)

time spent there it only made me see that

D5 A5 G5

Gtr 1 plays Rhy. Fig. 3 (see meas. 17)

25

P.M.



*f*



# THE ANTHEM **GOOD CHARLOTTE**



## **C** Pre-chorus (0:38, 1:32)

I don't ever wanna be like you Do you I don't wanna do the things you do I'm  
Do you really wanna be like them really wanna be another do trend  
B5 G5 D5/A

Gtr. 3 plays Fill 2 second time  
Gtrs. 1 and 2

29

never gonna hear the words you say and I don't ever wanna I don't ever wanna be  
Do you wanna be part of the crowd 'cause I don't ever wanna I don't ever wanna be  
B5 G5 A5 P.M.

33

(repeat previous meas.)

## **D** Chorus (0:48, 1:42)

you Don't wanna be just like you A - what I'm saying is  
D5/A A5 G5 A5 D5/A A5 G5 Bb5 A5

37 Gtrs. 1 and 2

(2nd time) To Coda ⊕  
(skip ahead to meas. 69)

this is the anthem Throw all your hands up You don't wanna be  
D5/A A5 G5 A5 D5/A A5 G5

41

## Fill 2 (1:32)

Gtr. 3

\*Slide is performed 2nd time only

# THE ANTHEM **GOOD** CHARLOTTE

**E** (0:59)

you

D5/A

Gtr. 2 plays Rhy. Fig. 1 (see meas. 5)

A5

45 Gtr. 1

49 G5

A5

Go to

**F** 2nd Verse (1:10)

college

a university

Get a

real

job

That's what they

said to me

but

N.C.(D5)

(A5)

(D5)

(G5)

Gtr. 1 plays Fill 1 (see meas. 13)

Gtr. 3 (w/dist.)

53 N.H.

N.H.

pitch: D

A

Bass plays Bass Fig. 1 twice (see meas. 13)

I could never

live

the way

they want

I'm gonna

(D5)

A5

G5

Gtr. 1 plays Rhy. Fig. 3 (see meas. 17)

Gtr. 3

57 N.H.

N.H.

get by

and just

do my

time

Out of step

while

they all

get in line

I'm

D5

A5

D5

G5

Gtr. 1 plays Rhy. Fig. 2 (see meas. 13)



Gtr. 2

61 P.M.

mf



# THE ANTHEM **GOOD CHARLOTTE**

D.S.  *al Coda*  
(go back to )

Just a minor threat so pay no mind  
D5 A5 G5

65 Gtr 1 P.M.



Gtr 2 P.M.

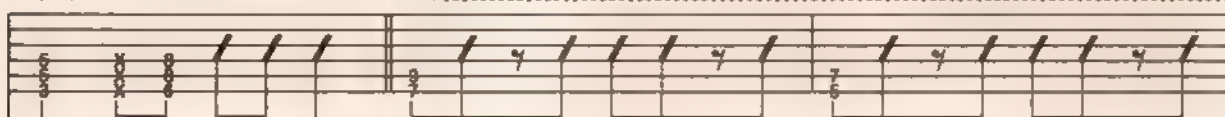


 Coda (1 52)

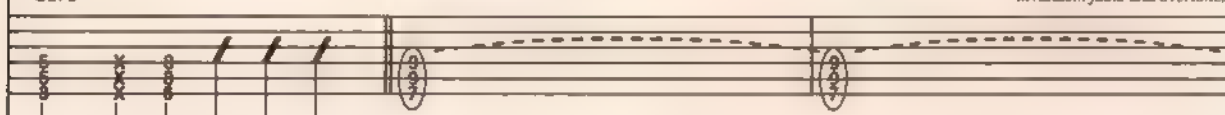
 Bridge (1 53)

Don't wanna be you Shake it once that's fine  
G5 Bb5 B5 A5

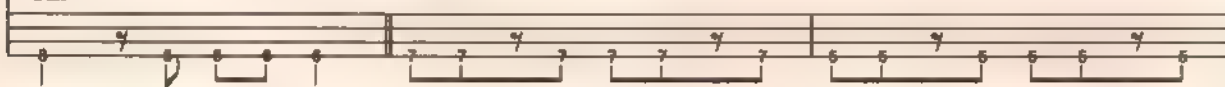
68 Gtr 1



Gtr. 2



Bass



Shake it twice that's okay Shake it three

G5

A5

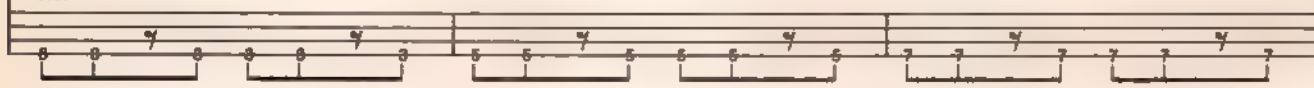
B5

72 Gtr 1

P.M.



Bass



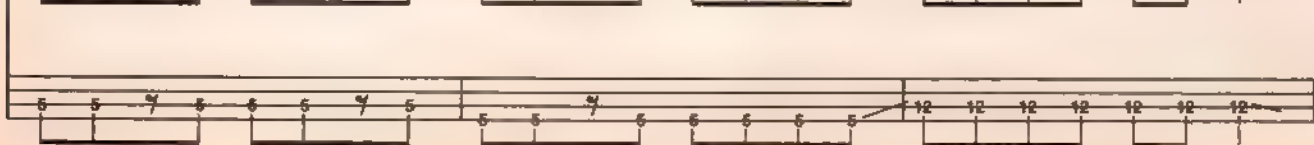
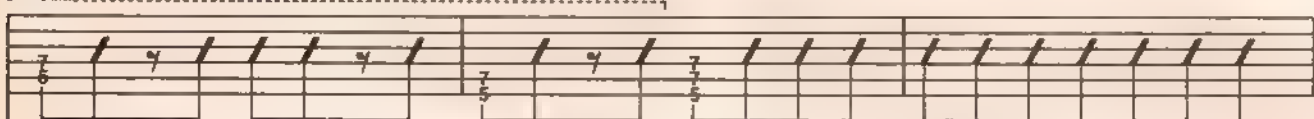
times you're playin' with yourself again

D5

A5

75

P.M.



# THE ANTHEM **GOOD CHARLOTTE**

## **H** Guitar Solo (2:04)

78 **Gtr 1** D5/A A5 D5/A G5 D5/A A5

**ff**

**Gtr 2**

**Bass**

## **I** Interlude (2:15)

### Half-Time Feel

83 G5 D5/A A5 G5 A5

*\*w/studio muting effect, see performance notes*

88 **Gtr 1** D5/A A5 G5 You D5/A A5 G5 Don't wanna be just like you D5/A A5 What I'm saying is G5 pick A5 P.M. >>

**Gtr 2** pick scrapes



# THE ANTHEM GOOD CHARLOTTE

## J Outro Chorus (2:28)

This is the anthem Throw all your hands up Y'all got to feel me Sing if you're with me An -  
D5/A A5 G5 A5 D5/A A5 G5 A5

94 Gtrs. 1 and 2

1  
You Don't wanna be just like you (Be just like you)  
D5/A A5 G5 A5 D5/A A5 G5 P.M.

## 2. Original Feel (2:42)

other loser anthem (Whoa) Another loser anthem (Whoa) An -  
D5/A A5 G5 A5 D5/A A5 G5 A5 D5/A

102

other loser anthem (Whoa) Another loser anthem  
D5/A A5 G5 A5 D5/A A5 G5 A5 D5/A

106 Gtr. 3

*mf*  
Gtrs. 1 and 2  
Bass

time they'd finished recording, the Clash had enough songs for a double album. Epic balked at the expense. In response, the group pressed the label not only to release a double album but—in yet another example of the VFM concept—to sell it for the price of a single record. It was the first of many standoffs the Clash would have with the label. In the end, they won, but only by agreeing to take a smaller royalty.

Released in December 1979, *London Calling* was, and remains, the Clash's masterpiece, a rare example of a double-record set on which every cut is a gem. Melding the punk esthetic with rock and roots music, the Clash compiled an album of surprising musical depth and intelligence. Songs like "London Calling" and "Guns of Brixton" were purely political, while the rockabilly "Brand New Cadillac" and the loungey "Jimmy Jazz" were played strictly for entertainment. The album's final song, "Train in Vain (Stand by Me)," found favor on American radio and helped increase the group's visibility in the states. Ironically, the track had been tacked onto *London Calling* at the last minute, after the album's cover had been printed—such were the riches of the group's creative output.

The happy sessions for *London Calling* notwithstanding, the Clash were beginning to feel the stress of constant touring and recording. Petty disagreements began to erupt among the band's members. During the *London Calling* tour, the strain started to become visible. When hardcore punks in Germany heckled the group, Strummer used his Telecaster as a cricket bat on the head of an overbearing punk and was promptly arrested.

"We'd never had a holiday," explains Jones. "We were always full on. And even when we weren't playing, we were still on duty. We were at the Continental Club after hours, until six o'clock in the morning, going, [drunkenly]. 'Awrr, awrr, awrr!' And then we'd come out and do it all over again. When you just go really fast you never have any time to reflect on anything."

**Despite the sentiments expressed in** "I'm So Bored with the U.S.A.," the Clash were enamored of America, in particular New York City, where they found inspiration in the prevailing anything-goes attitude. In the summer of 1980, the band arrived in New York to record its *London Calling* follow-up. Hoping to recreate the free-association atmosphere of that album's sessions, the Clash checked into Electric Lady, the former studio of Jimi Hendrix, and began a rigorous, three-week schedule of writing and recording. As on the previous album's sessions, everything was creative fodder, with much of the music processed through the prismatic mixer of Jamaican DJ Mikey Dread. At the time, rap was still an underground art practiced largely on the street and in small clubs. Drawn to the form, Strummer employed rap on the album's opening track, "The Magnificent Seven," and on "Lightning

Strikes." Throughout the album's sessions, outside musicians freely wandered into Electric Lady, or were ushered in by Clash members eager to get their contributions onto tape.

By the end of the recording period, the Clash had completed 36 tracks, an astoundingly prolific outpouring. "Our original idea was to release one single from the sessions every month for one year," says Jones. For the first single, the group chose the reggae-style "Bankrobber." "The record company had problems with it because they thought it sounded like David Bowie backwards," says Jones. "I remember we were going off on tour somewhere, and the head of [CBS] in London came out to the airport to make an impassioned plea that we wouldn't put the record out. We were at the check-in desk, and he was like, 'Please don't put the record out.'"

Unable to win the label's approval, the band decided to release all of the session's 36 tracks—three album's worth—for the cost of a single album. When the label declined, the band simply kept the tapes out of its hands. "We decided we weren't going to let them have the tapes," says Jones. "We put them in a safe and said, 'Oh, we don't know what's happened to the record. Do you think you could work this out?' Eventually, we did."

To secure the deal, the Clash deferred royalties on the first 200,000 copies of *Sandinista!* sold. "It took a way long time to sell 200,000 copies of it," says Jones. "But it was still a worthy thing, you know?"

Even if Epic had promoted *Sandinista!*, the album would have had a hard time selling. So diverse were its offerings that even hardcore Clash fans had trouble digesting its vast musical proportions. It would not be an error to say the album was ahead of its time—at no time before or since *Sandinista!* has popular music been open to such a musical amalgam.

"I liked very much the kind of way that people came into the sessions and contributed different things," says Jones. "The spirit of adventure comes across in it. Because at the time we didn't know what our limitations were."

#### **They soon found out. In late summer 1981,**

as the group prepared for its fifth album, *Combat Rock*, tensions in the band were running high. Overwhelmed by constant close proximity to his bandmates, Jones grew temperamental and began to distance himself from the others. More troubling was Topper Headon's growing addiction to heroin. Although the drummer was largely responsible for crafting the *Combat Rock* hit "Rock the Casbah," he was proving less than reliable during performances, as his addiction wore away at his legendary stamina.

For the four members of the Clash, their breakup came almost as swiftly as their rise to fame. In March 1982, while on tour in Thailand, the group spent a day with its official


photographer, Pennie Smith, shooting images alongside a railroad track for the cover of *Combat Rock*. "Halfway through the shoot, something just happened," Smith recalls in *Westway to the World*. "Somehow they dissolved in front of my eyes."

In May, fed up with Headon's addiction, Strummer fired the drummer. The following September, Jones—by then constantly at odds with his bandmates—became the next casualty. "And then it was like we'd cut off our arms—all we had left were the two nonmusicians," says Simonon, laughing. "And it was a bloody struggle, for obvious reasons."

Strummer and Simonon carried on with a new lineup and released *Cut the Crap* in November 1985. Although the record reached a respectable No. 16 in the U.K. charts, both Strummer and Simonon agreed it was time to call an end to the Clash. "We felt we had gone as fast as we could, and it was better to end it while we still had our dignity," says Simonon. "Nobody's specifically to blame; we're all to blame. We just skidded out of control."

In the group's aftermath, Simonon returned to painting, a career which he continues to this day, while Jones carried on with his mid-Eighties group Big Audio Dynamite; although not actively pursuing music, the guitarist recently produced the debut album from the English pop group the Libertines. In the wake of the Clash, both Strummer and Headon released solo albums, and in 1999, Strummer returned to music with the Mescaleros, a band whose combination of rock and roll and world music rhythms hewed closely to the line the Clash had been following right before they broke up. Strummer and the Mescaleros had been at work on their third album at the time of his death.

Despite the animosity that split the Clash, the members quickly made up. "Joe and I reconciled pretty soon after the group broke up," says Jones, "and we've been friends since." Rumors that the band might have reconvened to perform at its Hall of Fame induction were mooted by Strummer's death. But Jones, in particular, feels certain that, were Strummer alive, the group might have attempted a few shows, although Simonon was, in the bassist's words, "not too keen on it." These days, Jones takes comfort in having performed with Strummer one last time, at a fire brigade benefit in December 2002, shortly before the singer's death.

"We hadn't prearranged it," he says. "I was in the audience, but when I heard the first few chords of 'Bankrobber,' I just went up there and played with him. And I'm very glad I did, especially now. The show was for a righteous cause, and it was very indicative of what Joe was about. You know, this is a man who had such integrity that he continued in the vein of punk and the Clash right up to the very end. It was a tribute to Joe that he did that. He was the real thing, you know?" 



blasting thorough an amp. Tracks like "Come," "Running Through the Garden" and "Morrow Turning Over in His Grave" contain some of the most aggressive riff slinging he's ever committed to disc.

"When Mick and I started working in the studio, there was this incredible release of energy between the two of us," Buckingham says. "I guess it was because we hadn't played together in a long time, and my last few years in Fleetwood Mac, before '87, hadn't been much fun. So when we got in the studio this time, there was just this great energy there to kick it. There's a real live feel to the tracks, and in many ways my guitar playing was just a response to that."

In the past, songwriting in Fleetwood Mac had been a three-way split, with Buckingham, Nicks and Christine McVie all contributing songs. But with Christine out of the picture, the emphasis falls more squarely on the Buckingham/Nicks dynamic. There's an element of historical irony in this, as Lindsey and Stevie were an up-and-coming duo act when they joined forces with Fleetwood Mac in 1974.

"Now Stevie and I joke about having played this exquisite waiting game to go back to being Buckingham/Nicks again," the guitarist says with a laugh. "And in some ways, the differences between Stevie's style and mine are actually more marked by having only the two of us writing songs for this album."

Indeed, the duo has always been one of the greatest yin/yang acts in pop. "She's always been more the romantic and the poet," says Buckingham. "She romanticizes her own romanticism. That's what makes her Stevie. I tend to be more of a realist in my lyrics. She's more up in the clouds with her vision, and I'm tending to be more on the ground."

Many of Buckingham's songs on the album have a topical bent. "What's the world coming to?" the title of the opening track frankly asks. And "Morrow Turning Over in His Grave" envisions the reaction that the late, pioneering news broadcaster Edward R. Murrow might have if he could see the current state of the mass media. "Murrow gave that famous parting speech when he left CBS, warning what would happen if we didn't take responsibility for TV and use it in the right way," Buckingham explains. "Obviously, we haven't. So 'Morrow' is just a song about how the media gets abused and how it is used for propaganda. Even the fact that somebody like GE would own NBC. That whole connection—down to the agendas that go into what you see on NBC, because it is owned by a weapons maker. It's just kind of weird and not very good. Not good for the kids. It diverts and deludes."

Like many a maturing rock and roller, Buckingham finds that the experience of par-

enthood has made him especially apprehensive about the future course of world events. "The whole album has been the soundtrack to what's been happening in my life over the past six years—getting married, having two children, tearing down the house on the property I live on and building a new one. And when you have children, you do get more concerned about the world. Songs like 'What's the World Coming To' probably seem more literal since 9/11. But all of these things were written before then. And they're all probably more about my personal world."

While some of Nicks' material also has a topical slant, many of her songs seem to exude a mood of romantic embitterment. "Well, I never know what the hell she's talking about," Buckingham says. "Sometimes I think she's writing about me. I never know who she's writing about. But it always seems



that she's writing about somebody with whom she has, or has had, a relationship. She and I never really talk about that. She's very private about that. But I wouldn't be surprised if some of that stuff is still about me. I think quite often she'll write a song and part of it is about one person and then it shifts to someone else. Kind of a stream-of-consciousness style."


There's something endearing in the idea that, nearly 30 years after Buckingham and Nicks split romantically, her lyrics still have the power to evoke in him the emotions of their relationship. Creatively as well, the tensions that have always existed between the duo are still as alive as ever. Typically, he has always pushed for experimentation in the studio, while she's always been more of a traditionalist.

"Stevie sees herself as being defined within a certain set of boundaries, outside of which

things probably don't ring true to her, or to the people who listen to what she does," Buckingham theorizes. "But at the same time, I think she's intrigued by the idea of pushing the envelope, especially on this album. She never wants to go too far with it, though. For example I asked her to sing on the song 'Come' and she wouldn't. I think she thought it was dirty. That tells you something about someone who has been a rock icon but in some ways is still quite a conservative person. And I don't see her as someone who has lived her life very conservatively. So there's an interesting dichotomy there."

The aforementioned "Come" is a prime example of the kind of innovative production that Buckingham brings to the new Fleetwood Mac album. Vocal and guitar tracks zip back and forth across the stereo field like shuttlecocks in some aural badminton game. Buckingham says he took his inspiration from Cubist painting for that track.

"It's all based on the idea of trying to break vocal lines down into facets, the same way Cubism breaks down a visual line. Each part of each vocal line was sung separately and recorded on a separate track. Then each track was processed a little differently. So one part of the line might have a flangy effect, and the next part a wet reverb. So you're making the whole thing more artificial, in the way Cubism does, but it gives you a whole spatial world. A few of the guitar tracks also have that give-and-take quality that runs across from left to right."

Buckingham also draws on the analogy between pop music and the fine arts to explain the enduring presence of fiftysomething rockers like Fleetwood Mac on the music scene. "There was never any dictum that said painters or composers were never going to do their best work over age 30 or 40," he says. "When rock and roll first came up, it was in a social context of rebellious youth. But in the context in which we now see rock and roll, there's no reason why people can't be coming into their most fruitful creative phase at age 40 or 50 or older. I don't think anyone's ever done that before. Most successful rock bands who reach this age have either lost interest or have been corrupted by the lifestyle that success can afford you. But I feel like we're starting a second phase of Fleetwood Mac's career in a potent way that has nothing to do with resting on our laurels. It's exciting. This is the best time of my life." 

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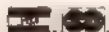
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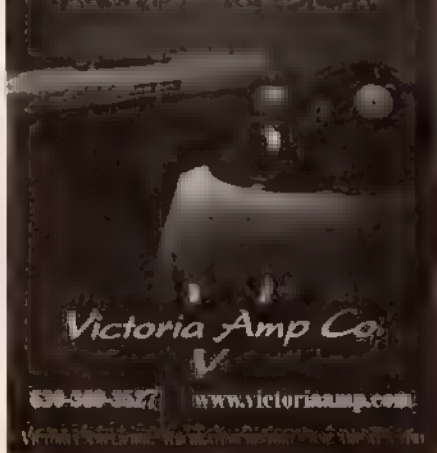
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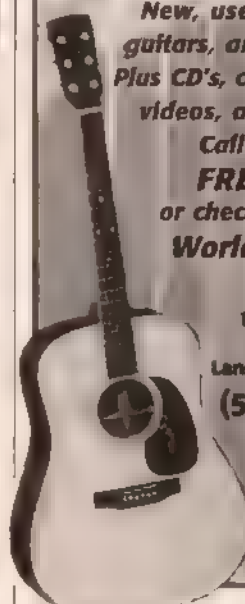
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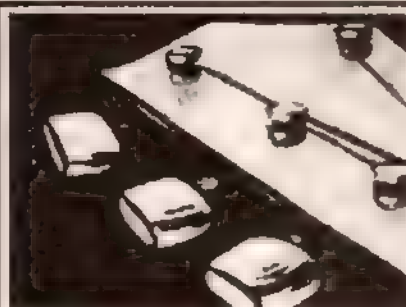


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UP THE GEAR IN REVIEW

## BURNS, BABY, BURNS!

Burns Bison, Steer and Double-Six electric guitars. BY CHRIS GILL

### Is the sun finally setting on the British Empire?

Consider the recent fate of several popular British icons from the Sixties: the Mini Cooper—designed and produced by BMW; Doc Marten shoes—made in China; the beloved Burns guitar—built in Korea. Next thing you know they'll be saying James Bond isn't really English. (Wait a second, isn't Sean Connery, the original James Bond, Scottish?)

In the Sixties, Burns guitars were to Swinging London what Fender guitars were to Southern California. Hank Marvin of the Shadows (England's equivalent of the Ventures) used Burns guitars, and Beatle George Harrison tinkered with a Burns Nu-Sonic bass during the sessions for the group's 1966 single "Paperback Writer." In the Seventies, Brian May of Queen put Burns pickups in his homemade guitars (which is one reason why Burns is the current manufacturer of the official Brian May Signature guitar). These days Supergrass, Badly Drawn Boy and Pulp all count themselves as Burns enthusiasts.

Unfortunately, it just doesn't make good economic sense to manufacture certain products in the U.K. anymore (the employee dental insurance premiums alone would bankrupt most companies). But Britain's loss is our gain, as these guitars are still well made, and reasonably priced. It really wouldn't matter if the Bison, Steer or Double Six were made in Korea, Czechoslovakia or Iraq—they're as delightfully shagadelic as ever, baby!

### Burns Bison

First introduced in the early Sixties, the Burns Bison allegedly got its name when company

founder Jim Burns showed his creation to a co-worker who viewed the guitar's pointy cut-away horns and exclaimed, "Oi, it looks like a bloody foolkin' bison!" (Thank God he didn't say it looked like a horny devil.) The Bison was Britain's answer to the Strat, although patent restrictions forced Burns' designers to modify their creation in several significant ways. (Patent controls were one of the main reasons why many guitar companies developed so many innovations in the Sixties.)

The Bison deviates from the Strat in three ways. First, it features three Tri-Sonic pickups (the same pickups favored by Brian May) positioned perpendicular to the strings rather than at an angle, as on the Strat. Second,

instead of a three- or five-position pickup selector, the Bison has a four-position rotary switch and a two-position (A/B) rotary switch that together provide eight tone/pickup combinations. The four-position switch serves up "split sound" (a Strat-like "in-between" dual-pickup tone), bass (neck pickup), treble (bridge pickup) and "wild dog" (a Tele-like bridge pickup tone). These settings are enhanced by the two-position switch, which yields enhanced treble in the "A" setting and emphasizes the bass in the "B" position. If you're looking for something close to Brian May's signature tone, use the "split sound"/"B" combination and turn down the tone control when you want his simulated "horn" sounds.

## THE FINE PRINT

|                | BURNS BISON                                       | BURNS STEER                                                                                   | BURNS DOUBLE-SIX                                                                                       |
|----------------|---------------------------------------------------|-----------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------|
| LIST PRICE     | \$729.00                                          | \$775.00                                                                                      | \$799.00                                                                                               |
| BODY           | Alder                                             | Hollowed alder                                                                                | Alder                                                                                                  |
| NECK/FRETBOARD | Hard rock maple, bound rosewood fingerboard       | Hard rock maple neck and fingerboard                                                          | Hard rock maple, unbound rosewood fingerboard                                                          |
| NUT            | 1 11/16 inches                                    | 1 11/16 inches                                                                                | 1 15/16 inches                                                                                         |
| NECK PROFILE   | Medium                                            | Chunky                                                                                        | Thin and flat                                                                                          |
| FRETS          | 22                                                | 20                                                                                            | 21                                                                                                     |
| SCALE          | 24.5 inches                                       | 25.5 inches                                                                                   | 25.5 inches                                                                                            |
| PICKUPS        | Three single-coil Tri-Sonic                       | Bridge: humbucker<br>Neck: single-coil                                                        | Three single-coil Tri-Sonic                                                                            |
| CONTROLS       | Volume, tone, A/B, four-position pickup selector  | Master volume, neck tone, bridge tone, humbucker split switch, three-position pickup selector | Master volume, tone, push-pull tone with additional pickup combinations, five-position pickup selector |
| FINISHES       | Transparent Red, Black, White, Red/Black Sunburst | Green Sunburst                                                                                | White, Green Sunburst, Red Sunburst                                                                    |
| ACCESSORIES    | Knife-edge tremolo                                | N/A                                                                                           | N/A                                                                                                    |



The third way the Bison differs from the Strat is in its knife-edge tremolo. The Burns designed trem performs in a manner similar to the Strat's tremolo and stays in tune exceptionally well, even after deep dive bombs. A versatile alternative to a Strat, the Bison offers similar sounds and features, more tonal options and a distinctly British feel that will

have you involuntarily banging out the chords to "Paranoid Android."

#### **Burns Steer**

Although the Burns Steer wasn't introduced until 1979, it has a Sixties attitude and, like the Bison, a bovine-inspired name. Featuring a truly unique design that combines the attributes

of an acoustic and a solidbody electric, the Steer is the kind of guitar that most players either love or hate. If you're a die-hard acoustic enthusiast, you'll probably find its Frankenstein design off-putting, but electric fans will likely love its combination of electric guitar feel and acoustic-like quirkiness (and the devil horns on the headstock are wicked, too).



Although other hybrid guitars do the acoustic/electric jekyll and Hyde dilly-o much better (the Parker Fly and Hamer Duo-Tone come to mind), the Steer does produce a decent facsimile of an acoustic guitar's tone, with a distinctly electric edge. Punk-folk provocateur Billy Bragg has favored the Steer since he first laid eyes on one in the early Eighties, and if you want to play ringing open chords with a distorted edge but not become lost in a wash of feedback, the Steer is a great choice.

Like the Bison, the Steer is a tonally versatile ax. It has a single-coil pickup in the neck position and a humbucker in the bridge position that can be split for bright single-coil tones. The neck pickup provides the most authentic acoustic tones, while the bridge pickup sounds are strictly electric. A three-position switch makes it easy to select the sound you want instantly. The Steer's 20-fret neck and lack of a cutaway make it better suited to chord bashers than lead thrashers, but for almost any imaginable musical style, it's a guitar that delivers.

### Burns Double-Six

Electric 12-string guitars are still a rare breed in this day and age, so it's refreshing to see Burns producing a reissue of its legendary Double-Six. The guitar was a favorite of Elvis Presley, as well as the Troggs, who apparently used a Double-Six to record "Wild Thing." With its oversize body and 11-inch headstock, the Double-Six will make you feel like Ron Jeremy when you strap it on. Wild thing, indeed.

Like the Bison, the Double-Six includes three fat-sounding Tri-Sonic pickups, but all three are positioned at an angle. The Double-Six also features a five-position pickup selector switch that operates like the switch on a contemporary Strat. The single volume and dual tone controls are also very Stratlike, except the bottom tone control can be pulled out to activate additional pickup combinations. Half of the strings are anchored in the bridge above the body, while the other half are anchored


through the body, allowing the bridge to maintain a compact size.

While the Double-Six offers a wonderful jingly-jangly retro sound that will have you lusting for go-go girls in white boots and mini skirts, it doesn't quite nail the bite of a Rick-enbacker 12 or the sheen of the Fender Electric XII that Jimmy Page used to record "Stairway to Heaven" and "The Song Remains the Same." Even so, it produces a beautiful tone and is much easier to play than a Ric or Fender 12, thanks to its wide fingerboard.

#### Manufacturer

Burns U.S.A. P.O. Box 269,  
Bethel, CT 06801, (866)  
677 0056, (203) 205  
0056, burnsusa.com

### THE BOTTOM LINE

If you're tired of all the look-alike and sound-alike guitars on the market today, give a Burns guitar a try. Despite the fact that they're now made in Korea, these guitars are as British as fish 'n' chips, cups o' tea, bad food, worse weather and Mary Poppins. Yeah, baby! 

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# High-Power Hummers

DiMarzio Tone Zone, P-90 Super Distortion and Drop Sonic pickups. BY ERIC KIRKLAND

### Tone Zone T DP389 and Tone Zone S DP189

Utilizing the dual-resonance design of the full-size Tone Zone humbucker, the new Tone Zone T (Telecaster) and Tone Zone S (Stratocaster) provide players with the signature tone of the original in a single-coil replacement-size pickup. These noiseless dual-blade deacons suit a wide range of styles, producing an airy feel, exciting overtones and a fat and complex midrange that uniquely preserves the clarity of each note. Both are built as bridge-position replacements and are specially tuned for slanted positions, generating tight lows and highs that are never brittle. Four-conductor wiring allows the Tone Zone to be tapped for

true single-coil operation or set up as parallel humbuckers. Players looking for increased versatility and more expressive harmonic possibilities need to experience the Tone Zone. These are quickly becoming personal favorites! List Prices: Tone Zone T, \$99.00; Tone Zone S, \$99.00

### P-90 Super Distortion DP209

The Super Distortion was DiMarzio's first replacement pickup, and it's still one of the finest rock pickups available, thanks to its superlative balance of output and definition. The new P-90 Super Distortion makes this classic flavor available in a soapbar replacement pickup. Dropped into my Les

Paul Standard and mated to a hot Marshall, the P-90 Super Distortion had a slightly creamier sound than the standard-size original and almost all its Eighties-era crunch. Split-coil mode produced raw high accents and truly nasty presence. If you've got a P-90-equipped guitar that needs more drive and less noise, this is your pickup. List Price: \$94.00

### Drop Sonic P207 and 207F

As hardcore rock gets heavier, the tools are getting meaner. The Drop Sonic has coils tuned to complementary frequencies to provide low-register emphasis and lead-heavy midrange. Rather than rely on tone-robbing

excessive windings, the Drop Sonic achieves its massive mud-free lows with a solid bar magnet. My Ibanez couldn't have been happier, delivering slicing treble and extreme bass weight that was as satisfying as it was terrifying. For a warmer tone that's ideal for standard tuning, DiMarzio recommends turning the pickup around, with the bar magnet closer to the neck. Pay attention, low riders! The Drop Sonic is a high-torque hell-raiser that generates maximum power from downshifted tones. List Price: \$105.00

#### Manufacturer

DiMarzio, Inc., 1388 Richmond Terr., P.O. Box 100387, Staten Island, NY 10310; (800) 221-6468; dimarzio.com

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## MULTI-GENRE SIMPLE GUITAR MAINTENANCE TIPS

A much-used guitar will require regular maintenance every few thousand licks or so. The instrument's intonation can go out, and over time its truss rod and saddles will require adjustment. While these are common and easily corrected maladies, they are usually best left to professional guitar techs who know the proper way to set up an ax.

There are, however, many ways in which even inexperienced guitarists can maintain their guitar, and guitar dealers today carry a large stock of products that players can use to prolong the life of a guitar's finish and components.

The most common of these is guitar polish, which is designed to gently clean a guitar's finish and give it a glossy, moisture-repelling surface.

Guitar polishes—

such as the Planet Waves products (left)—are specially

formulated to be nonreactive with even the most delicate vintage nitro-cellulose finishes. Although automotive polishing products are sometimes touted as being safe for guitars, they often contain harsh solvents and abrasives that can seriously damage some finishes and components. When polishing, use a soft, microfiber polishing cloth to get a lint-free sheen.

Unfinished fretboards can benefit from a cleaner that contains lemon oil. Products like Dunlop's Formula 65 fretboard oil (below), will gently remove residue from the fretboard surface while nourishing the open grain and producing a smoother, faster feel and promoting longer string life.

As for the strings, a number of manufacturers now offer products that can be applied to the strings by means of a spray, or a chemical-impregnated cloth. These cleaners will

remove dulling residue and provide light lubrication, resulting in brighter tone, longer string life, a slicker feel and reduced finger "aqueak."

Bridge assemblies and electronic components—including switches, knobs and jacks—can benefit from an occasional blast of compressed air. Available in cans at electronics and photo stores, compressed air can force dust and dirt out of tight spaces and make "sticky" or noisy knobs and switches function like new.

Finally, you can keep saddles, tremolos and other moving parts working smoothly by applying a dab of WD40 lubricant or Vaseline. Guitar maintenance products are available from the likes of Kyser, GHS, Fender and Gibson, in addition to Dunlop and Planet Waves. —Dominic Hifton

# Head Turner

Hughes & Kettner TriAmp MK II head and the Celestion-equipped CC 412 A 25 cabinet. BY ERIC KIRKLAND

For the past several years, I've been wondering if tube amp designers were going to push beyond the traditional and make their move into the modern age. Well, the good folks at Hughes & Kettner have done so with the TriAmp MK II head. With improved circuit topology, three independent preamps, an array of logical features and state-of-the-art switching, the all-tube TriAmp MK II creates a brave new world of powerhouse tones.

## Features

Peer through the 100-watt TriAmp's polished 1/4-inch Plexiglas faceplate and you'll see the four EL-34s and nine ECC83 preamp tubes that make all of the TriAmp MK II's sounds possible. And wait until you turn this thing on. Every button and knob is fully illuminated, and two neon bulbs pass an intense blue light into the glass.

The TriAmp boasts three independent preamps—labeled Amp 1, Amp 2 and Amp 3—each of which has two channels, to provide a total of six modes. Separate recessed master, treble, mid and bass controls are provided for each of the three individual preamps. Additionally, each preamp has two gain controls—one for each of its two channels. On the far left of the TriAmp's front panel is a volume knob that governs the head's output, and a presence control that is active for all of the preamps. The presence control—a uniquely reactive circuit that reconfigures itself as channels are switched—is the key to unlocking the power amp's harmonic potential.

Other features include a single input, power and standby toggles, an FX loop on/off switch, a "tight" switch for Amp 1 and a "learn" button for use with an optional MIDI MSM-1 module, which allows you to save channel/FX loop combinations. The swirled steel stageboard provides soft-touch, ultra-quiet switching and incredibly bright LEDs for all six channels and FX loop on/off.

Turn the TriAmp MK II around and you'll find 4-, 8- and 16-ohm speaker outs and a built-in H&K Red Box speaker cab simulator with a single balanced out. There's also a switchable series/parallel effects loop with a level control, a preamp out and power amp in, a computer-type stageboard connector and a half-power switch. Our slant-front 4x12 was loaded with Celestion Greenbacks and included mono/stereo inputs.

## Sound Off

Amp 1's channel A is aimed straight at warm clean tone, and it illustrates that EL-34s can produce a fat clean sound with terrific dynamics. As

in the great blackface amps, Amp 1's master control is not active for channel A; the gain knob controls the volume and saturation. Engaging the tight switch focuses the clean tone for spank and aggression. Sonically, it's similar to switching from a tube to a solid-state rectifier. Amp 1's channel B has the classic Brit-style combo sound, reminiscent of EL-84 chime and balance.

Amp 2 creates Marshall Plexi- and JCM-type tones that are smoother and less edgy than the



English versions, while channel B is similar in tone and has more available gain—it's like adding an overdrive. Although there is ample drive from the preamp, the best tones come when the power amp is pushed and the presence control is optimized to provide the most overtones and bite.

Amp 3 is all about modern gain. Its channel A is based on the famous H&K Duotone overdrive and goes to the edge of inspired lead tone distortion, with singing sustain, balanced aggression and less brittle highs than most EL-34-based high-gain amps. Channel B takes distortion into the new era to produce huge chords that trade intensity for complexity and nuance.

## THE BOTTOM LINE

With six channels of pure tube tone that cover everything from retro clean to new-millennium nuclear distortion, the Hughes & Kettner TriAmp MK II blazes a new trail in groundbreaking—and ground-shaking—amp design. **EW**

### List Prices

TriAmp MK II head, \$2,999.00; CC 412 A 25 cabinet, \$1,299.00

### Manufacturer

Hughes & Kettner Inc.,  
1848 South Elmhurst Rd.,  
Mt Prospect, IL 60056,  
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# Little Dreamer

Peavey EVH Wolfgang Quilt Top Special EXP. BY ERIC KIRKLAND

Since its 1997 introduction, the Peavey EVH Wolfgang has remained the premier rock guitar. Its pragmatic innovations, flawless construction and specific materials blend to create an instrument with unmatched playability and sound. Several cost-effective models followed the original masterpiece, and now the EVH Wolfgang Quilt Top Special EXP comes along to bridge the gap between the base models and the top-of-the-line Wolfgang Standard.

Made in Korea, this latest Wolfie has a lightweight tonal basswood body that's finished in a Gloss Black and topped with a flat, crimson quilt maple cap. The top on my review model had a wide and deep curl that gave the guitar an exceptional look. The binding, although a faux flame maple, handsomely separates the body woods, while the chrome hardware—which includes Grover tuners and a licensed Peavey Floyd Rose Tremolo with a factory-installed D-Tuna—complements the gorgeous finish. Electronics consist of two Wolfgang humbuckers, a three-way pickup selector on the upper horn and a single volume knob—Eddie had wanted the original Wolfgang to exclude the tone control and finally got his wish with this guitar. EVH also demanded that Peavey set up the Wolfgangs at the factory, so that he can pull one off the wall and take it directly to the stage. Mr Van Halen will be happy to know that Peavey is doing its part—my

review model had perfect playability and required not the slightest adjustment.

The oil-finished, 25.5-inch-scale hard rock maple neck has the exact same dimensions as the top-end Wolfgangs, although it lacks the tilt-back headstock. The neck's highlights include an incredibly strong, offset four-bolt configuration, a 15-inch radius, a 1.625-inch locking top nut, graphite reinforcement rods and the now famous asymmetrical neck carve. The oiled maple fretboard has a wonderfully natural feel, with black dot fret markers and 22 tall and narrow frets.

Tonally, this Wolf is quickly becoming one of my favorites. Its combination of acoustic warmth and attack, along with the blazing custom-wound Peavey zebra humbuckers, is absolutely the short path to the Eddie Van Halen sound. The absence of a tone control opens up the top end even further to produce crisp pick definition and unfettered highs with raw harmonics. Interestingly, of all the Wolfgangs, this model—with its flat top, single volume control and straight maple neck—comes closest to the instrument Eddie played on those original late-Seventies recordings.

## THE BOTTOM LINE

Peavey's got a winner in the Wolfgang Quilt Top Special EXP. It has the effortless play of the high-cost Wolfgangs and some of the most authentic early EVH tones and feel available. **EW**

**List Price**  
\$799.99  
**Manufacturer**  
Peavey Electronics  
Corporation, 711 A  
St., Meridian, MS  
39301, (601) 483-  
5365, peavey.com



# Blink Magic

Fender Tom DeLonge Stratocaster

If you can stop your head from bobbing up and down long enough to listen to the locomotive rhythms of the Blink-182 party machine, you might be surprised by frontman Tom DeLonge's killer guitar tone. Fender has certainly taken notice and has built a copy of DeLonge's ax for everyone to enjoy. Guitar makers would do well to study this one—it's a perfect example of a low-cost instrument that has all the features and feel of a hot-rodded tour machine.

Fender wisely gave the Strat an alder body, which produces a full sound with good attack at any volume. (My test model came with a tasteful Black finish.) At

opposite ends of this wailing tool, a large Seventies-style headstock and a hard-tail string-through bridge are primarily responsible for the guitar's outstanding resonance and sustain. The 21-fret 25.5-inch scale maple neck has a 1.65-inch nut and a modern C shape that never caused hand fatigue. The rosewood board is cut on a 9.5-inch radius and adds the right touch of warmth, producing round notes with smooth definition. Vintage-style Fender/Ping tuners open up the treble end and add to the guitar's signature chunk, while the instantly recognizable Seymour Duncan Invader humbucker,

controlled with a single knurled chrome volume knob, drives your amp to a hemorrhaging midrange. Appointments include a four-ply pearlloid white pickguard, skirt-type strap buttons and a chrome Tom DeLonge signature neck plate.

High-powered humbuckers like the Invader can some-

quently result in better sustain and acoustic ambience. The volume and tone were so acoustically intoxicating that I actually played this guitar for two hours before I even thought about trying it with an amp—always the mark of a great guitar.

Plugged into my JMP-1 Marshall, the DeLonge Strat excelled at quarter-note chords and crunchy top accents. Single notes were punchy without ever being harsh, and as I hit the guitar harder, the low end just became rounder and more expressive.

## THE BOTTOM LINE

The Tom DeLonge may be my favorite Strat from the past year. This Mexican-made honky hits all the right notes and will breathe new life into any downstroker's rig.

—Eric Kirkland

**List Price** \$749.99

**Manufacturer**  
Fender Musical Instruments  
Corporation, 8860 E.  
Chaparral Rd., Suite 100,  
Scottsdale, AZ 85250;  
(480) 596-9690, fender.com

times produce overpowered mids, but the exclusion of a tone control and pickup switch on the DeLonge Strat result in a shortened signal path, increased highs and a quick response. Plus, the one pickup produces minimal pull on the strings and conse-



# Divine Inspirations

Paul Reed Smith Santana SE and Tremonti SE guitars. BY ERIC KIRKLAND

If you've drooled over Paul Reed Smith guitars but couldn't justify forking out the cash, take heart: the Korean-built Santana SE and single-cut Tremonti SE put the PRS name in your hands for less than \$800 each. Based on two of the company's famous signature models, these guitars boast solid construction and tones worthy of the company name. More than affordable options, they serve as important additions to the PRS catalog.

## Santana SE

A true ambassador of music and peace, Carlos Santana is one of the few extraordinary musicians that have garnered the overwhelming respect and admiration of both fans and peers. Since Santana has played PRS guitars exclusively for more than a decade, his name has become synonymous with the Maryland luthier's masterpieces. This guitar—a lower-cost addition to the Santana line—bears little resemblance to Santana's \$4,000 custom guitars, but it's a viable, articulate instrument in its own right.

The lightweight all-mahogany body is cut from the traditional PRS mold, which provides a forearm contour in place of a carved top and a three-ply pickguard that follows the lines of the body, volume knob and pickup rings. The 22-fret set-in mahogany neck is fully bound, has a 10-inch radius and a 25-inch scale, and features a rosewood board with SE pearloid inlays. While the neck's wide-fat carve is a bit chunky for big stretches, it should make Gibson and PRS McCarty fans feel right at home. The Santana SE's hardware includes a stop-tail bridge—also available with a tremolo—sealed nonlocking tuners and T-style strap buttons. The two humbuckers are mated to a three-way toggle selector with controls for master volume and tone. The Santana SE also comes with one of the best gig bags ever offered with any guitar. Made of heavy-duty cordura, it's embroidered with the PRS logo and is generously padded and formed to provide better support and protection than the common sandwich design.

## Tones

I tested the new Santana SE with a Cardas Golden Chord guitar cable and my Papercone

Tone Tubby-loaded Mesa Maverick. Thanks to the bright cable and the SE's lightweight body, the clean tones of the neck pickup were smooth and somewhat hollow. Switching over to the bridge pickup and kicking up the Mesa's Class A lead channel yielded defined chords and refined presence—just what you'd expect from a Santana guitar. With its neck, toggle-switching abilities, body shape and tuners, this guitar reminded

me of a baby McCarty with a Santana vibe. However you view it, the well-built Santana SE has tone to spare.

## Tremonti SE

During the past several years, Creed's Mark Tremonti has treated us to an array of catchy riffs and rich power chords. His signature PRS is considered by many to be the perfect marriage of Les Paul and PRS ideals, and this SE version is no different. The single-cut carved mahogany body is fully bound and loaded with two slightly hot pickups, a top-mounted three-way toggle and separate volume and tone controls for each pickup.

The 25-inch-scale one-piece mahogany neck is bound to match the body and topped by a 10-inch-radius rosewood board with dot inlays. The 22 medium frets make for easy play and produce accurate intonation, while the neck's set-in construction ensures long sustain and hearty tones. Although I'm not partial to wide-fat necks, the Tremonti SE's has a mild V that lies nicely in the center of the palm. Rounding out the hardware are sealed nonlocking tuners, a stop-tail bridge and positive T-style strap buttons. The supplied cordura gig bag is embossed with the PRS logo and, like the Santana SE's bag, sets the standard for all soft cases.

## Tones

The Tremonti SE is all about crunch and a big sonic footprint. Whether the guitar is played in the lead or rhythm position, it delivers a wide harmonic spectrum that easily fills the room. Pushing through barre and open chords with my 5150 half stack created controlled soft crunch tones that mated well with the bright distortion. While the Tremonti SE's mahogany body soaks the sound with dark warmth, leads remain pleasant and well defined; this is no shredder's guitar but rather a modern tool for today's big rock sounds and players. With awesome playability and ripping drive, the Tremonti SE is a fantastic tonal alternative to the maple-capped standard Tremonti model. And, at this amazing price, it may be the best rock guitar value ever offered. **EW**

**List Prices**  
Santana SE, \$738.00;  
Tremonti SE, \$598.00  
**Manufacturer**  
Paul Reed Smith Guitars,  
380 Log Canoe Cir.,  
Stevensville, MD 21666,  
(410) 643-9970;  
prsguitars.com





# PLAYING THE MARKET

CONFESSIONS OF A VINTAGE GEAR WHORE

BY EURLY MAPLE

## FEELING JAPANESE



## COOL EBAY SIGHTING OF THE MONTH:



Item #2514879283  
A 1979 Gibson Flying V owned and autographed by former U.F.O. guitarist Michael Schenker. Custom finished in the German axman's trademark two-tone, the guitar fetched a whopping \$25,600.

# Talkin' Tone

Rocktron Banshee Talk Box. BY ERIC KIRKLAND

Ever since Joe Walsh used a Hell Talk Box on his 1973 hit "Rocky Mountain Way," guitarists have been intrigued by the device's sonic possibilities. But while the Heil and its imitators have proved popular—talk boxes have been used on everything from *Frampton Comes Alive* to Bon Jovi's latest, *Bounce*—many devices have unusual setups: some require their own separate amp and speaker, while others need to be hooked up between the guitarist's amp and speaker. Rocktron's new Banshee talk box avoids these issues by connecting between the guitar and amp, just like a traditional effect pedal. And with its low price, the Banshee is accessible to many potential users.

The Banshee's preamp and amplifier power an internal, vertically mounted horn driver, which sends its sound through the supplied six-foot tube. The user places the tube in or near his mouth and manipulates the sound by changing the shape of his mouth, which behaves like a speaker. The sound is then amplified through a unidirectional microphone (not supplied) placed near the guitarist's mouth.

The Banshee is well built and has a decent driver and good tube fit. Standard gain, tone and output controls grace the top of this weighty pedal, and the bypass switch allows the play-

er to toggle the effect on and off without noise. Power comes from a supplied 9-volt adaptor, and there is a 1/4-inch input and output, as well as an external speaker out that allows the Banshee to pull double duty as a cool little practice amp.

The Banshee's high-gain preamp and focused tone control allow for excellent enunciation and sustain. With minimal practice, I was able to create clear words and open vowels, and I could readily see how anyone could become addicted to this effect. Single-coils and humbuckers don't make a tremendous difference to the vocal quality, as long as the drive and output are set high enough to create sufficient sound pressure in the tube.



## THE BOTTOM LINE

If you've balked at exploring the sonic potential of a talk box because of its high cost and complex setup, check out the Rocktron Banshee. This curious effect is safe and easy to use in front of your amp via its internal preamp and amplifier; used in conjunction with a speaker, it can double as a low-powered practice amp. With a simple design and arena-worthy performance at a cool price, this Banshee is sure to send you screaming into the night. **EW**

**List Price**  
\$199.00  
**Manufacturer**  
Rocktron, A Division of  
the GHS Corporation,  
2813 Wilber Ave., Battle  
Creek, MI 49015; (269)  
968-3351, rocktron.com

NEW, HIP AND UNDER THE RADAR

# TONE TO THE BONE

Alessandro Muzzle

One of the great things about writing the Buzz Bin every month is that I get to trawl the internet, wander around music stores and look through catalogs to find the newest and coolest gear that small and boutique manufacturers have to offer.

While I've managed to dig up the good stuff every month, I'm sure there are plenty of exceptional products out there that have yet to be unearthed. If you're the builder of one of these undiscovered gems, I invite you to contact me at gwbuzzbin@aol.com. However, remember that the Buzz Bin features only items that are especially noteworthy. So while sending an e-mail query doesn't guarantee your inclusion in the column, it's a damn good place

to start.

One noteworthy gizmo that we recently stumbled upon was the Alessandro Muzzle (\$299.99), a power attenuator manufactured by venerable boutique amp builder George Alessandro. Like THD's Hot Plate and Marshall's Powerbrake, the Muzzle connects between the output of your tube amplifier and your speakers, allowing you to crank up your amp and push your power tubes into overdrive while maintaining a relatively civilized volume level.

The almost disturbingly simple-looking Muzzle accomplishes this task by siphoning off from 50 to 90 percent of the wattage produced by your amplifier—you select how much via the five-way rotary

switch. Even with your amp pegged and the Muzzle at full attenuation, you'll be astounded how well this device preserves the presence, bite and oomph of your full-volume tone. Non Master Volume amp users in particular should check out this unassuming creation.

—Tom Beaujour



**Manufacturer**  
Alessandro High-End Products,  
P.O. Box 253, Huntingdon Valley,  
PA 19006, (215) 355-6424;  
alessandro-products.com



# SANTANA<sup>TM</sup> SE

380 Log Canoe Circle, Stevensville, MD 21666  
[www.prsguitars.com](http://www.prsguitars.com)



# SURE THINGS

Shure KSM27 and KSM137 condenser microphones.

BY EMILE MENASCHÉ



DOUBLE TAKE:  
Shure KSM27 (left)  
and KSM137

Shure built its rep as a top pro-sound manufacturer on the strength of classic dynamic microphones like the SM57 and SM58. In recent years, the company's mic roster has expanded to include a number of affordable large- and small-diaphragm condensers.

The two latest entries in the Shure KSM line are the large-diaphragm KSM27 and the small-diaphragm KSM137. We had a chance to test both in various situations, and found each to be fine performers that offer outstanding value.

## KSM27

The large-diaphragm KSM27 is a side-address condenser mic with a fixed, cardioid polar pattern. It sports a one-inch, ultrathin gold-plated Mylar diaphragm, which is designed to offer quick transient response. This allows the mic to cover the large-diaphragm condenser's traditional territory (which includes vocals and featured tracks like electric guitar amp) as well as sources like percussion.

Controls include a -15dB pad (useful if the input source is very loud) and a three-position low-frequency control that toggles between flat response, a cut filter with an 18dB/octave cut at 80Hz, and a gentler 6dB/octave roll-off at 115Hz. This is especially useful for taming stage rumble or other low-frequency issues. The fact that the KSM27 offers an internal shock mount—and also comes with a sturdy external shock mount—doesn't hurt. Although most at home in the studio, this mic can be used onstage as well.

## Applications

I tested the KSM27 on a male vocalist, an electric guitar and drums, and I liked the results with each of the three signals. The mic sounded warm on the session singer, bringing out the resonance of his voice without sounding dull or dark. And because the KSM27 can handle Sound Pressure Levels (SPLs) up to 138dB, it can tackle a loud amp or drum kit with ease. I especially liked the KSM27 on toms, where it captured the drums' attack and midrange resonance.

## KSM137

The KSM137 is an end-address mic and, like the KSM27, has an ultrathin, gold-plated Mylar diaphragm with a cardioid polar pattern. It can handle SPLs up to 145dB (depending on the impedance of your mic preamp), and its three-position attenuation switch lets you pad the mic by -15 and -25dB, allowing you to mic just about any source this side of Cape Canaveral. The low-frequency switch offers the same curves as its KSM27 counterpart. Sturdily built (I've never seen a Shure product that wasn't), the KSM137 comes with a case that holds the mic, clip and windscreens.

## Applications

Pencil mics like the KSM137 are a guitarist's best friend. They're great for acoustic guitar and offer a viable alternative to dynamic mics. In addition to being great for miking cabinets, they have a fast attack that makes them ideal for tracking percussion and drum overheads.


I tested the KSM137 on cymbal over-

heads, a guitar amp and a Taylor acoustic guitar. It worked well on the overheads, but I liked it best on the two guitar sources. When miking the amp, I set the mic both extremely close to the speaker and about a foot away from it, and both positions produced useful sounds. The latter seemed to have a little more clarity, while the close position offered plenty of midrange punch.

The KSM137 really shone when used on the Taylor, where the mic's fast response and low self-noise (a quality shared by the KSM27) let the subtleties of the acoustic shine through. The KSM's tight, smooth midrange perfectly captured the jangle and detail of the guitar, and helped it sit nicely in a dense rock mix. Thanks to the low-frequency roll-off switch and a tight polar pattern, the KSM137 would also be effective onstage for a range of instrument sources (purists would likely enjoy it much better than a typical piezo pickup for acoustic guitar).

Note that the KSM137 is actually one of three new Shure small-diaphragm condensers, each of which shares the same basic design. The other entries are the KSM141, which offers switchable polar patterns, and the entry-level KSM109, which has the same basic features but with a one-position pad switch and no roll-off switch.

## THE BOTTOM LINE

Earlier entries in the KSM series have become sleeper mics among engineers thanks to their good sound, versatility and value. The KSM27 and KSM137 continue in the same vein. Both are solid performers that should stand up to years of use. A pleasure to operate, they are highly recommended. 

### List Prices

KSM27 \$575.00;  
KSM137 \$575.00

### Manufacturer

Shure Incorporated,  
222 Hartrey Ave.,  
Evanston, IL 60202,  
(847) 866-2200;  
shure.com



# I'M NOT VERY NICE TO IT

David Hojala of Division of Laura Lee on the Ibanez Jet King

What I like about this guitar is that it's got a massive, vintage sound and a real old school style. The Jet King sounds heavy like a Les Paul, but it's light and easy to play like a Strat. When you want to get different sounds, the coil taps are easy to use, even in the middle of a song. I just loved the guitar from the moment I got it, although I'm not very nice to it. I'm pretty mean to a guitar, but it keeps up; it can take some bloodshed—well, I'm kidding about that last part, but it is an amazing instrument.

**Ibanez**

[www.ibanez.com](http://www.ibanez.com)



# STRUM AND GET IT

Korg D1200CD Digital Recording Studio.

BY JEFF COLCHAMIRO



Choosing a hard-disk system is a little like buying a house: you have to weigh its features against your personal requirements and find something that fits both your needs and your wallet. With hard-disk recorders, you need to consider both the number of recording tracks a unit features and the number of tracks that can be recorded on simultaneously (many units won't let you record on more than two at once). You'll also need to determine if you want onboard niceties like multi effects and CD burners.

Fortunately for guitarists, Korg has made selecting the right hard-disk system easier with its D1200CD Digital Recording Studio. In addition to offering up to 12 tracks, with four available for simultaneous recording, the D1200CD has a dedicated guitar input and built-in amp modeling and guitar effects that sound surprisingly realistic—not surprising, considering the success of Korg's REMS modeling technology, found in the company's very popular line of Toneworks products.

## FEATURES & OPERATION

Setting up the D1200CD couldn't have been easier, and installing the CDRW drive was a matter of simply popping it into the unit. The control panel features an ample backlit LCD display that can tilt to any angle for comfortable viewing, and the panel is laid out in the mixer-style format common to most units of this ilk, with faders, transport controls, inputs and all buttons and dials arranged logically. The controls are grouped into recording, mix-down and mastering sections, and the LCD menus are, for the most part, self-explanatory.

Of course, any modern recording system has a learning curve, and most users will need to refer to the manual to access the D1200CD's more advanced features. Fortunately, the manual is quite detailed and easy to follow, with lots of diagrams and step-by-step instructions.

The D1200CD operates as a 12-track machine in 16-bit/44.1kHz mode and as a six-track unit in 24-bit/44.1kHz mode. In addition, each track contains eight virtual tracks that can hold alternate takes and be utilized for sub-mixes. (Submixing has the added benefit of freeing up internal effects for more recording chores.) The unit does not employ data compression, which means that the sound you put into the D1200CD is exactly what you'll get out of it. And with four tracks of simultaneous recording, the D1200CD makes it easy to track a small combo, or a full drum kit, live. As for storage space, the unit has a 40-gig hard drive—enough to hold roughly 10 hours of music in 16-bit mode.

In addition to its dedicated guitar input, the D1200CD has four balanced 1/4-inch TRS line inputs and two XLR inputs with mic preamps and phantom power. Each of the mixer's input channels has a pan control and a three-band EQ with sweepable midrange. To make the package complete, Korg has outfitted the D1200CD with 128 insert effects that can be used on individual tracks (up to eight per track), 32 master effects that can be added to the mix and 32 "final" effects that help punch up the finished product. What's more, each of the effects can be edited and saved. The D1200CD also features excellent nondestructive track-editing capabilities and 100 scene memory locations in

which fader, EQ, pan and effects settings can be stored to create automated mixes.

## GUITAR MODELS

Of course, the D1200CD is designed with guitarists in mind. To that end, I grabbed a Les Paul and set about discovering the unit's sonic possibilities. Pressing the modeling button brought up easy-to-follow menus on the LCD that offered a variety of sounds. From here I was able to select amp and cabinet models, and adjust settings for drive and tone. Because Korg has designed the D1200CD for guitarists, the company has wisely included a trio of honest-to-God, player-friendly knobs with which to assign modeling effects. Most of the simulations were accurate, and those that weren't still produced very good sounds. I particularly liked the "Brit Stack" and "US Hi Gain" tones. The D1200CD also has built-in user-editable effects and simulators for bass guitar and microphones.

## INTERCONNECTIVITY

The D1200CD has S/P DIF I/Os for digital interfacing and a USB port with which song data and .wav files can be transferred to and retrieved from a computer. Alternately, you can back up data and audio files using the built-in CDRW drive. Better still, use it to burn audio CDs of your finished songs, a feature that makes the D1200CD a true all-in-one digital studio and production tool.

## THE BOTTOM LINE

The Korg D1200CD packs in all of the standard digital studio features and also has some excellent add-ons aimed at guitarists. If you're looking for an all-in-one 12-track recorder, plug your guitar into one and check it out. **EW**

**List Price**  
D1200CD, \$1,750.00  
**Manufacturer**  
Korg, 316 S. Service Rd.,  
Melville, NY 11747-3201,  
(516) 333-9100, korg.com



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Tony MacAlpine of PLANET X





## AUDIOFILE

PRO AUDIO IN REVIEW

## COOL AND THE GANG

Syntrillium Cool Edit Pro 2.0  
Digital Audio Multitrack. BY EMILE MENASCHÉ

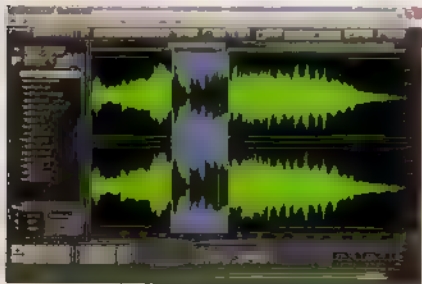
Syntrillium Software's Cool Edit Pro has always offered a lot of bang for the buck. Version 2.0 boasts an immense array of features—including 32-bit audio processing, 128 audio tracks, real-time and file-based audio processing, automated mixing and loop-based arranging capabilities—for a price that could make some of the competition blush.

I tested Cool Edit Pro with two Syntrillium accessories: the Red Rover remote control unit, and the two-CD *Loopology Lounge & Reggae* volume of 32-bit audio loops.

## Setup

Installation went off without a hitch, and thanks to Syntrillium's online help and tutorials, I quickly learned enough to begin working with the software. The Red Rover remote control plugs into a free USB port. Although it requires no external software driver, you may need to have your Windows disc handy.

I tested Cool Edit Pro with a Tascam US-428 interface, but it works with any interface available on your system. Bear in mind that while the software can handle 32-bit audio and sample rates of up to 192Kb, I/O resolution is limited by the capabilities of your hardware.



## Basic Operation

Cool Edit Pro has two operating modes: edit and multitrack. Edit mode allows individual waveforms to be edited, typical applications would include mastering, sample recording and detailed waveform editing. Multitrack mode provides a spreadsheet view of your entire project, allowing you to see every facet of it at a glance. I spent most of my time in multitrack mode, but I found that switching over to edit when necessary was fast and seamless.

Right-clicking on a track brings up its properties window, which shows all-important settings, such as I/O, EQ, effects and so on (these can also be viewed in the track control area). Here

you can set up a track for recording and perform most mix operations—there's no need to access an additional mixer window. I found this feature to be especially user-friendly, as it allows you to work from a centralized screen rather than from multiple windows.

## Making Tracks

Once I had my tracks named and their I/Os set up, I was able to ditch my mouse and keyboard and use the Red Rover. This stomp-box-size device lets you choose and arm tracks, adjust their volume, toggle metronome status and initiate recording and playback. The Red Rover's 10-foot cable also permits you to get away from the computer and work from a more comfortable playing position, something that is particularly useful when you have your guitar or bass strapped on.

After creating a basic bass track, I dipped into the *Loopology* CD in search of some drums. The CD is crammed with high-quality audio samples that range from full arrangements to individual samples (including some clever guitar and bass work). The best part is that they are encoded with tempo information that enables them to automatically playback in time with your arrangement. Plus, you can audition the files before importing them into your project, making it easy to find just the style you need.

## Arranging and Mixing

Cool Edit Pro puts some very powerful editing and arranging tools at your disposal. You can work with standard linear audio, MIDI and loop-based clips like the drum loop described above, all within the same project.


In addition to the precise waveform editing offered in edit view, the multitrack view allows you to move elements freely and process them. Working in both modes, I was able to pare down my bassline to a two-bar figure and set it to loop along with the drum track.

As for audio mixing, most of Syntrillium's

features are self-explanatory. Each track has volume and pan controls and a built-in EQ. You can apply other effects either in real time or to individual files. Cool Edit Pro also lets you maintain recently used commands in a favorites menu.

This makes repeating common operations, such as fades, quick and simple.

## THE BOTTOM LINE

Cool Edit Pro is powerful (I've barely scratched the surface of its deep feature set) and easy to use. The integration between linear- and loop-based recording is outstanding, and the Red Rover only adds to the software's appeal. To download a demo of Cool Edit Pro, visit [syntrillium.com](http://syntrillium.com) 



HOT BOX: Red Rover remote control unit, Loopology CD, Cool Edit Pro 2.0, edit window

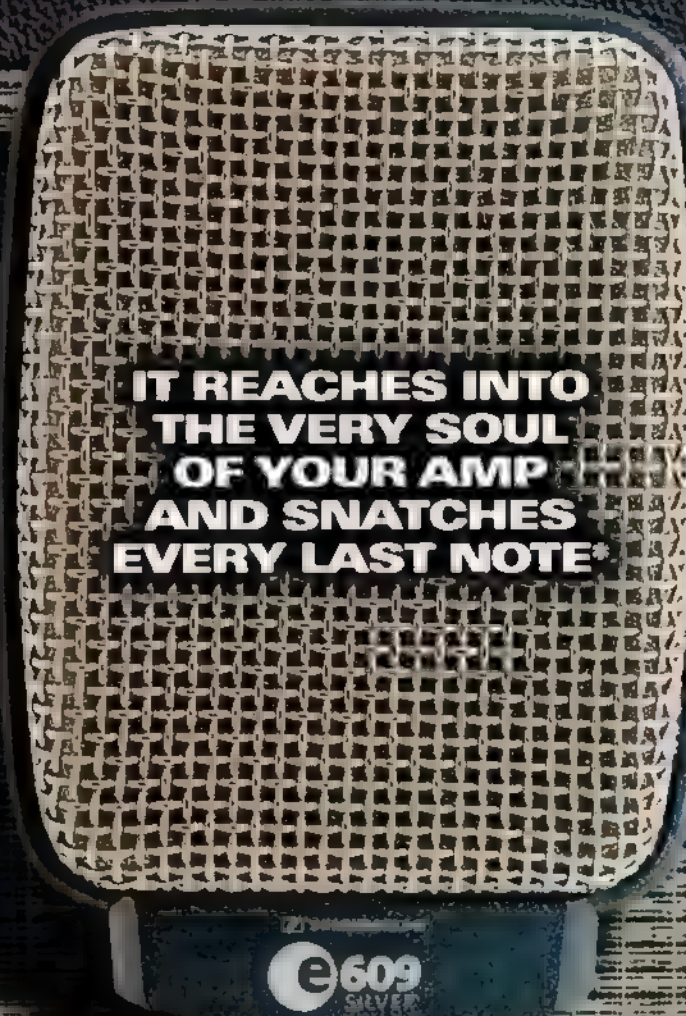
## List Prices

Cool Edit Pro, (in box) \$279.00, (via download) \$249.00;  
Red Rover: \$129.00; Loopology  
Lounge & Reggae CD: \$49.00

## Manufacturer

Syntrillium Software, P.O. Box  
62255, Phoenix, AZ 85082-2255;  
(888) 941-7300; [syntrillium.com](http://syntrillium.com)





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BOARD AGAIN: MKS Pedal Pad  
MPS (top) and SKB PS-25

# BOARDER PATROL, part 2

## MKS Pedal Pad Modular Pedal System and SKB PS-25 Pedalboard.

BY EMILE MENASCHÉ



Last month, we examined how the pedalboard has evolved from its humble homemade origins to become a sleek, efficient and highly flexible platform manufactured for your effects. The boards we looked at last month are essentially blank slates: they simply provide a surface for the player's effects. This month, I'll review the MKS Pedal Pad Modular Pedal System and the SKB PS-25 Pedalboard. In addition to providing high-class housing for your stompboxes, each of these units includes an integrated power supply and audio patchbay.

### MKS Pedal Pad Modular Pedal System

As its name implies, the Pedal Pad MPS is designed to provide a complete system for your effects. To that end, it succeeds by comprising power utilities, a patchbay and an integrated case.

The Pedal Pad's chassis is one of those marvels of design that makes you ask, "Why didn't I think of that?" The wedge-shaped board features a two-tier layout in which the effects that are farther away are elevated and set at an angle for easy access.

Unlike most other boards, where the effects are mounted onto the main chassis, the MPS's wood frame provides a platform for other components, specifically: the stainless steel pedal panels (on which the effects are mounted), the Power Pad power supply (which filters the juice that run the effects) and the patchbay. Each component can be positioned as necessary. For instance, individual lower-tier panels can be mounted flat or at an angle to meet the top

panel, a configuration necessary for longer, pedal-type effects such as wah. Pedals mount to the panels with the supplied Velcro, and there's enough surface area to mount eight to 10 effects of various sizes. The panels are held firmly in place by quick-release thumbscrews that let you make changes without requiring tools.

The MPS also provides for neat and orderly cable routing: cables run under the panels and hook up to the effects via slots in the metal. The integrated guitar input provides easy access to your signal chain, while the 10-point patchbay provides enough connections for just about any contingency, including a two-amp setup with an external stereo effects rack. Throw in the Power Pad, which boasts eight DC outlets and two AC outs, and you've got a formidable system.

The MPS even has a well-designed case. Measuring 30x13-1/4x8 inches with the cover on, it provides ample headroom for the effects, and the cover detaches completely from the board when you're ready to play. There is, however, one minor downside to the MPS pedalboard's riches: it's a little heavy and bulky, which is an issue if you commute to gigs via public transport. That quibble aside, the MPS has the features and design to make it a top contender for most gigging guitarists.

### SKB PS-25 Pedalboard

SKB has been building cases for musical instruments since 1977, and the company was among the first to manufacture powered

pedalboards. The years of experience are evident in the PS-25, a high-quality pedalboard based on a traditional flat-board design. The plastic chassis is lightweight (eight pounds without pedals), and its 26-1/2x13x1-1/2-inch surface provides enough room for two rows of typical-size pedals. Nearly every inch of the surface is covered in Velcro, allowing great flexibility for positioning effects. The board fits neatly into its supplied soft gig bag, which also sports a large accessory pocket.

The PS-25's eight-point patchbay is housed out of harm's way on the top panel. It provides connection for two effects loops and can feed two amplifiers. The top panel also houses six DC power outlets and enough cables to patch into

just about any 9-volt pedal. My only complaint: if you have AC-powered effects (like my Carl Martins), you'll need to add a power strip, which can make an otherwise tidy board start to look a little cluttered.

### The Bottom Line

I really like the Pedal Pad MPS. This clever system is no mere accessory but a fine piece of gear in its own right, thanks to its intelligent design and solid construction. Priced somewhat more affordably, the sturdy yet ultraportable SKB PS-25 is ideal for a guitarist on the run who needs the convenience of a board with integrated power supply and patchbay. **EW**

#### List Prices

Pedal Pad MPS, \$399.00,  
SKB PS-25, \$299.95

#### Manufacturers

MKS Professional Stage  
Products, Inc., 5610 S. Topeka  
Blvd., Suite C, Topeka, KS  
66609 (785) 862-4723,  
pedal pad.com SKB, 1607  
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~ Eric Johnson

Check out more of Eric's tone on this special Internet release **Souvenir** is an astounding retrospective of Eric Johnson's musical history that includes previously unreleased selections that unveil many facets of this multi-talented artist. **Souvenir** is available exclusively through [www.ericjohnson.com](http://www.ericjohnson.com)

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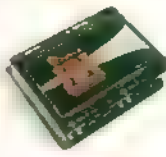
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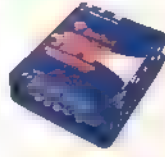
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Series v. parallel effect loops. BY MATT BRUCK

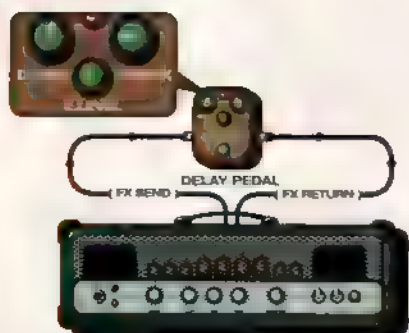


FIG. 1

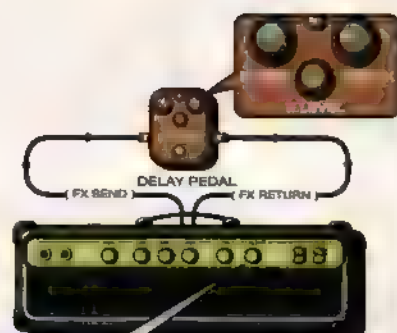


FIG. 2



**What is the difference between series and parallel effect loops?**

—Pergie3000, via [tech@guitarworld.com](mailto:tech@guitarworld.com)

The differences are in the circuit design and have to do with the method in which the player has control over the effects chain at the amplifier. In a series effect loop, a guitar's signal is sent entirely to the effect. As a result, the ratio of dry (original) to wet (effected) signals can be adjusted only by using the effect unit's mix control (See Figure 1.) Conversely, a parallel effect loop has a mix control that lets the player determine how much of the dry signal is sent to the effect. The effected signal is then returned, via the loop, to the amp, where it is mixed with the dry signal. (See Figure 2.) In my opinion, effects that are employed in a parallel loop should be adjusted to produce a completely wet signal. (See delay pedal detail in Figure 2.) This will produce discrete dry and wet signals that can be mixed accordingly. Keep in mind that a parallel effect loop may produce phase cancellation in some instances.

**What is Nashville tuning?**

—Kevin Duffy, Yonkers, NY

Nashville tuning is a high tuning for six-string guitars that was popularized by Nashville record producers. It has been traditionally, though not exclusively, employed with acoustic guitars. In Nashville tuning, the low E, A, D and G strings are tuned an octave higher than in standard tuning; the B and high E strings are tuned to standard tuning. You would achieve the same tuning by removing the lower-pitched strings from a 12-string guitar. In fact, when using Nashville tuning, players usually set up their guitars with the

"high," or octave, strings from a 12-string set. Nashville tuning has two benefits. First, it eliminates the boomy low-end typically found on acoustic guitars, thus helping the instrument to fit more comfortably within a mix. Second, it produces a bright jangly sound, both on acoustic and electric instruments, that contrasts nicely with the common textures of guitars strung in standard tuning.

**I use a Mesa/Boogie Triple Rectifier head rated at 150 watts. Would it be safe to use it with a Marshall AX cabinet rated for 100 watts? I already have a Rectifier cabinet with Vintage 30 speakers in it, and I think it would be cool to add the Marshall cabinet, which has Greenbacks, to create a nice full stack.**

—Chris, via [tech@guitarworld.com](mailto:tech@guitarworld.com)

It may be safe to use the AX cabinet with the Mesa/Boogie head, provided that both cabinets are rated at 16 ohms and you run the head with its impedance selector set for 8 ohms. I would caution you not to run the AX cabinet alone with the head set for 16 ohms, as it could blow your speakers.

**I was given a pair of Samson ST-2 wireless transmitters and receivers configured for lavalier mics. I would like to modify one of the units so that I can use it with my guitar. Is it enough to substitute a guitar plug for the mic, or would other modifications be required?**

—jgilly, via [tech@guitarworld.com](mailto:tech@guitarworld.com)


No other modifications would be necessary. However, the ST-2 is an older unit on which the lavalier is hard-wired to the transmitter's body. For this reason, you should send the transmitter to Samson to have it refitted with a 1/4-

inch plug. Contact Samson's customer service department at (800) 328-2882. A representative will give you an estimate of the cost.

**I want to buy a left-handed guitar and string it upside down so I can play it right-handed. What modifications would be required?**

—Kevin, via [tech@guitarworld.com](mailto:tech@guitarworld.com)

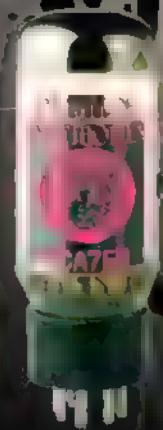
Converting a lefty to a righty isn't complicated, but if you have little or no experience setting up guitars, I suggest you take your instrument to a guitar repairperson. To begin with, you'll have to remove the nut and replace it with a right-hand nut, which will have string slots cut to the proper widths for right-hand stringing. Likewise, the widths of the string slots in the left-hand bridge saddles will be the reverse of those in a right-hand bridge. You'll either have to replace the bridge with a right-hand version or, if possible, switch the saddle pieces on the left-hand bridge so that they correspond to the proper string widths for right-hand playing.

In addition, the bridge assembly will need to be tweaked for right-hand orientation, intonation, saddle height, bridge height and so on. If you have a Strat with single-coils, the staggered pickup poles probably can't be adjusted; they will be reversed when you go "righty," but that's part of the Hendrix sound and it would probably sound cool. If your guitar has humbuckers, the pickup's poles can be adjusted individually. Finally, keep in mind that the dot markers on the edge of the neck will be facing away from you when you convert the guitar to right-hand playing. 

Send your questions to Matt at: Tech Education, *Guitar World*, 1115 Broadway, 8th Fl., New York, NY 10010, or [tech@guitarworld.com](mailto:tech@guitarworld.com)

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— HENDRIX CONTINUED FROM PAGE 132 —

*A Visual Documentary*, told me about one of his more incredible last interviews with Monika Dannemann: "She once told me that when she went out for cigarettes that morning, this secret agent snuck into the flat and killed Jimi before she got back. She said they must have been waiting on the corner for her to leave, and when she got back this had happened."

Brown dismissed the idea, but its fantastical premise did suggest to him that "there was clearly a cover-up." So in *Hendrix: The Final Days*, Brown attempted to collect testimony from all those who played a part in that morning's drama, including Dannemann, the ambulance drivers, the doctors and others—though neither Alvena Bridges, Eric Burdon or Terry Slater would agree to go on the record. "Monika's got a misconception of the whole affair," he appealed to me, two years before the book's release. "She thinks this is a witch hunt against her, trying to show that she was to blame, but it was never that at all. We wanted to clear this thing up, because she'd always blamed the ambulance drivers for tipping his head back and the doctors for not caring for him when he got to the hospital. So we wanted to find out if they really were to blame. And now they've been cleared of any misconduct. I mean, I believe that Monika was just as innocent in this as anyone else. But for some reason, she's tried to cover it all up. And no one else who was there that morning will speak about it. Why? There must be a reason."

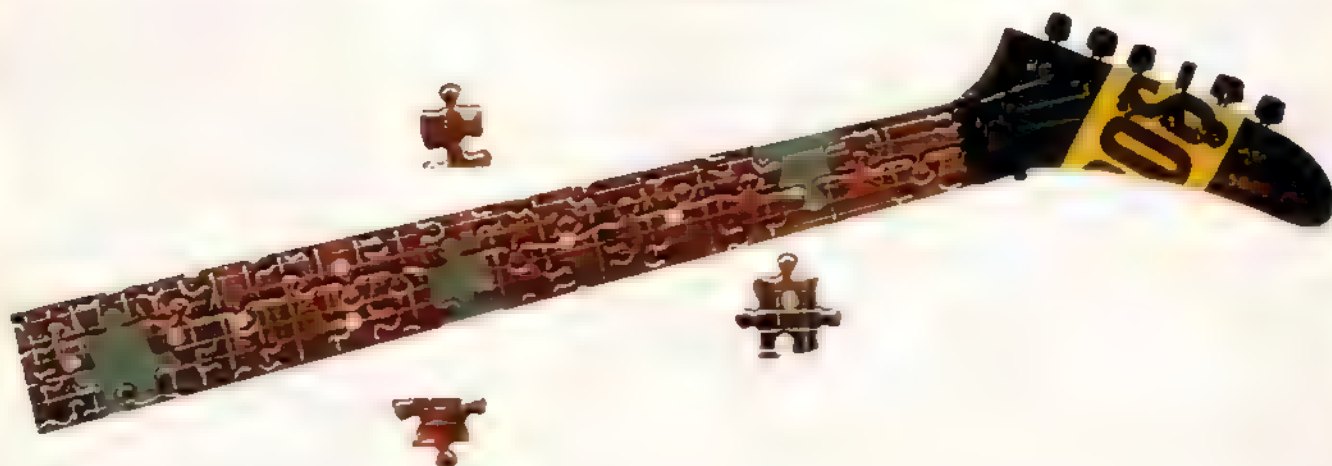
Perhaps there is one, too unspeakable to share; or perhaps there are many. Was Hendrix killed by a greedy music industry, an unscrupulous manager, a right-leaning intelligence body, organized crime or an obsessive and intruding public? Was he the victim of his own appetite for and reliance on drugs, the hesitation and misdirection of a frightened and impressionable lover or the crush of a shifting culture that caught him in its cross fire? Maybe all these elements contributed to this tragedy, or perhaps British writer Germaine Greer put it best when she regretted "the impotence of the community that he played for—because we had no way of making him understand how much we loved him." Still, a clearer picture has emerged of what really took place that September day, though it doesn't change the fact that, like some cruel cosmic joke, the funniest, hippest, gentlest, wisest, boldest, deepest and most gifted and imaginative musician of his time was lost, in what even he recognized was "the wink of an eye."

I light a cigarette and examine again the scar I received at the ground where Jimi perished. It's now just a tiny, jagged mark, like an arrowhead or the tip of a star. I wonder, aloud, if it will ever completely heal. 

The author would like to thank Bill Murphy and Dan Epstein for their valuable assistance, and author Alex Constantine for the ideas expressed in his courageous book, *The Covert War Against Rock*.

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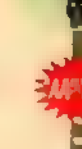
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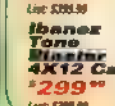
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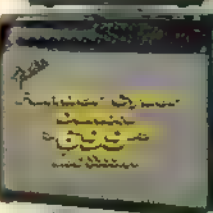
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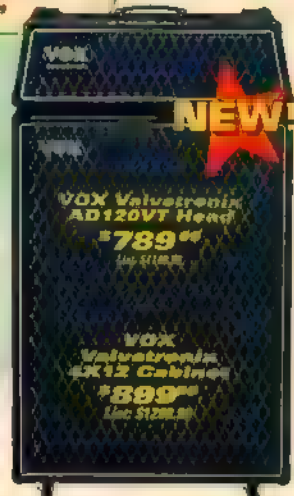
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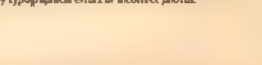
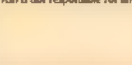
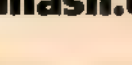
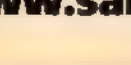
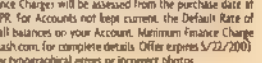
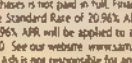
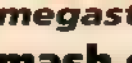
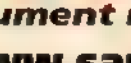
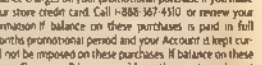
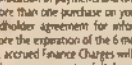
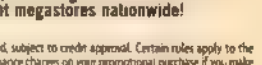
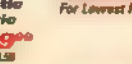
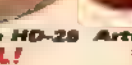
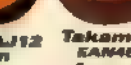
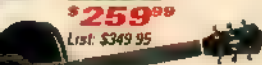
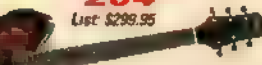
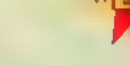
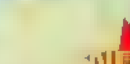
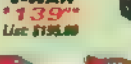
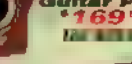


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...with this secret key that unlocks your natural ear for music!

## Learn to recognize EXACT tones and chords—BY EAR!

**C**lose your eyes and play a tone—any tone. Now, without peeking at the fretboard, WHAT IS THE TONE YOU HEAR?

No clue?

Listen to any chord at random. Listen carefully. Is it E major...A minor...F#7?

Still stumped? Don't worry!

Musicians are often shocked when they realize they literally have no pitch recognition. But no worry. With a few ear-opening instructions, we bet YOU will begin to name tones and chords—**ALL BY EAR**—regardless of your current ability.

And we'll prove it to you!

## Why YOU need Perfect Pitch

Your ear is *everything* to your music!

Why? Because music is a *hearing* art. Whether you perform, compose, arrange, play by ear, improvise, sight-read, or just enjoy listening to music, all your talents are **ROOTED** in your command of the musical language—your ability to hear and evaluate *pitch*es. Perfect Pitch is the Master Key that *unlocks* your natural ear for music—so you can:

- Copy chords *straight off* a CD
- Find desired tones **BY EAR**—instead of searching by hand or eye
- Sing tones *directly from memory*
- Hear sheet music *mentally*—in correct pitch

- Identify keys of songs *by ear alone*
- Master the language of music...*and more!*

Perfect Pitch *maximizes* your ear so your playing and creativity can **EXPLODE**. Your performance *automatically* becomes more refined, your confidence gets rock solid, and every song you play takes on a whole new dimension of satisfaction.

Musicians around the globe have told us they'd give *anything* to possess the awesome powers of Perfect Pitch. Fortunately, you don't have to give your right arm.

Perfect Pitch is already a *natural talent* hidden deep inside you, crying to be set free. To discover your own Perfect Pitch, all you need is the personal guidance you get from David Lucas Burge in his **Perfect Pitch® Ear Training SuperCourse**—the #1 best-selling music self-development series for 22 years straight.

Research at two leading universities (see web site) plus *thousands* of musicians—of all instruments and all styles—have long proven this powerful method for gaining the ultimate ear for music. These are real people like *you*—musicians in 120 countries worldwide.

## The Secret to Perfect Pitch:

Most of us were taught that only a chosen few are “born” with Perfect Pitch (like Bach or Mozart)—and the rest of us can forget about it. *Not so!*

Step by step, David Lucas will share with you his trade secrets: how each pitch has its own special sound—a *pitch color*—that your ear can learn to hear. It's an art!

Once your ear tunes in to these pitch colors, you *automatically* know the exact tones and chords that you hear.

*This is Perfect Pitch.* It's fun and exciting—and so simple a child can learn it!

(continued next page)

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Order your own **Perfect Pitch® Ear Training SuperCourse** and listen to the first CD. We bet YOU will experience the Perfect Pitch difference—*right away!* If you don't, we lose. Simply return your

Course for a full refund—but keep your bonus CD on **RELATIVE PITCH** that we'll send **FREE** with your order.

Here David Lucas demonstrates how Perfect Pitch and Relative Pitch work together—to unleash your own intelligent ear for music. You'll learn how you are *set free* or *held back* in music by what you can or can not hear. This enlightening audio CD is worth many times its \$14.95 value, but it's yours **FREE** just for trying out the **Perfect Pitch® Ear Training SuperCourse!**

## Our Bet continues...

We bet you'll be pretty *excited* when you experience your own Perfect Pitch for the very first time! *But your first taste is only the beginning.* With just a few minutes of daily listening, your ear will naturally unfold even further. Try out the Perfect Pitch listening techniques you will learn on your first 5 CDs. You must notice *dramatic improvements* in 1) your ear, 2) your playing, and 3) your own *enjoyment*—in only 40 days—or just return the Course for a full prompt refund, *no questions asked.* If you choose

to keep your Course (and we bet you will), you'll enjoy 3 more CDs (all included) with advanced Master Classes.

Whatever you decide, you keep your valuable bonus CD on Relative Pitch as your **FREE** gift! *Is this bet stacked in your favor or what?*

## Join musicians around the world who have discovered a new secret for success with the **Perfect Pitch Ear Training SuperCourse:**

- "Wow! It really worked. I feel like a new musician. I am very proud I could achieve something of this caliber." J.M.
- "Thanks...I developed a full Perfect Pitch in just two weeks! I don't know how it worked. It just happened out of nowhere like a miracle." B.B.
- "It is wonderful. I can truly hear the differences in the color of the tones." D.P.
- "I heard the differences on the initial playing, which did in fact surprise me. It is a breakthrough." J.H.
- "I'm able to play things I hear in my head a lot faster than ever before. Before the course, I could barely do it." J.W.
- "I hear a song on the radio and I know what they're doing. My improvisations have improved. I feel more in control." I.B.
- "In three short weeks I've noticed a vast difference in my listening skills." T.E.
- "I can now identify tones and keys just by hearing them. I can recall and sing individual tones at will. When I hear music now it has much more definition, form and substance. I don't just passively listen to music anymore, but actively listen to detail." M.U.
- "Although I was skeptical at first, I am now awed." R.H.
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- "Mr. Burge—you've changed my life!" T.B.
- "Learn it or be left behind." P.S.

## "Will I really hear it for myself?"

Yes, we *guarantee* YOU will hear it—**IMMEDIATELY**—or you receive a full refund (you have our 22-year stamp on it)!

Imagine all the talents that Perfect Pitch can open up in YOU—to advance your playing, your singing, your own creativity and confidence. But then again—*how will you ever know until you experience Perfect Pitch for yourself?*

Don't wait and wonder. Get your own **Perfect Pitch® Ear Training SuperCourse.** Order right now online—or call us 24 hours—or you can mail the coupon at right. *Just do it now—and hear it with your OWN EARS!*

## How can we make this bet?

We have backed the David Lucas Burge **Perfect Pitch® Ear Training SuperCourse** for 22 years now, because—**IT WORKS!** We've found that 97.5% of our new musicians experience their first taste of Perfect Pitch—**immediately!** (The rest usually get it after they listen a little closer.) With this instant success rate, we get very few returns.

Celebrating 22 years of perfect listening skills!

## The Perfect Pitch® Ear Training SuperCourse by David Lucas Burge



For ALL musicians of ALL instruments, beginning and advanced. No music reading skills required. You receive 8 audio CDs + easy Handbook + **TWO FREE bonus CDs**—with this \$30 discount offer (see coupon)!

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You will experience Perfect Pitch for yourself—or you get a full refund!

**YES!** Prove to me that I have Perfect Pitch! Send me ALL 8 CDs + handbook. I'll listen to the first 5 CDs. I must notice *immediate* and *dramatic improvements* in 1) your ear, 2) your playing, and 3) my enjoyment—or I'll return the course for a full prompt refund, *no questions asked.* If I decide to continue my ear training, I'll enjoy my remaining 3 CDs with advanced lessons. My **FREE** 74 minute CD on Relative Pitch is *mine to keep* (a \$15 gift)—even if I return my course for a refund! I will **ALSO** receive: Perfect Pitch for Children (also a \$15 gift)!  
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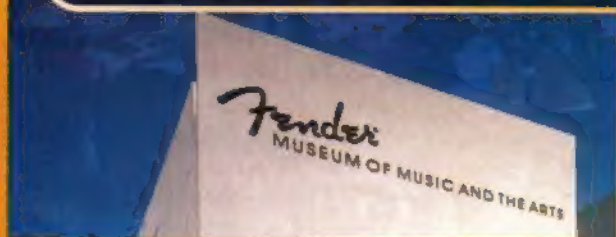


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| 103                   | G&L                          | <a href="http://www.glguitars.com">www.glguitars.com</a>                         | 714-897-6766 | 88                         | Sibelius Software           | <a href="http://www.sibelius.com">www.sibelius.com</a>                             | 888-474-2354 |
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Inspect the wares on tap: six (count 'em, six), Bixonic Expandora pedals wired together (the "LapDog of Distortion") lead the way toward Rick Hamel's super-rare "Varidrive," a sensational signal-boosting box built out of San Diego...grindage de gnarl. Add on a vintage, first-era ring modulator

("Cheap-Sunglasses") and kick in a pair of DeArmond Tremolo Control pedals circa 1952, wired in tandem, heading for the big end of things: Marshall's amp power, a combination stack of JCM900 heads matched exact, with a stack of racked Valvestate 80/80s. Tubes are vintage Mullards from the U.K.

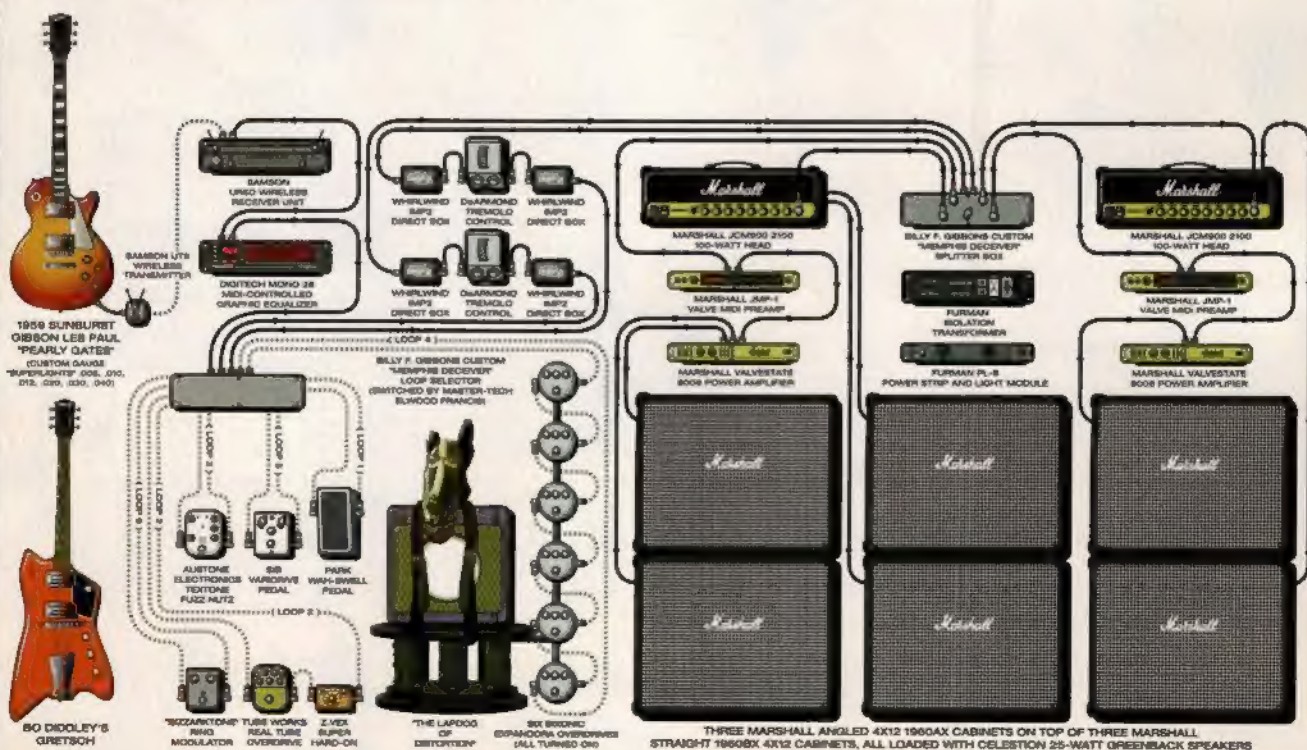
Moving down the line, the power transfers to three full Marshall 4x12 stacks outfitted with Celestion Greenbacks. Packed with punch, a good thang indeed.

That'll get you there, amigo!

*Billy F. Gibbons*

Billy F. Gibbons

Editors' note: Special thanks to ZZ Top's techs extraordinaire, Elwood Francis and Billy Hale, for their invaluable help.





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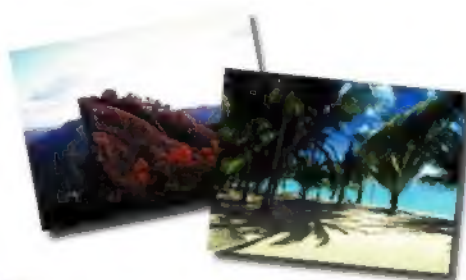


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